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LITERATURE.

The Makers of Florence: Dante, Giotto, Savonarola; and their City. By Mrs. Oliphant. (London: Macmillan & Co., 1876.)

THIS pleasant book is composed of six essays—one on Dante; one on the group of architects and sculptors who joined in the building of the Florentine cathedral; one on Agnolo Pandolfini; one on the Convent of San Marco, with a notice of the artists who worked there, and Lives of Sant Antonino and Savonarola; and one on Michel Angelo—bound together in a single volume and neatly illustrated. Its chief value consists in this, that Mrs. Oliphant has confined herself to a range of subjects she understands, and to men with whom she sympathises. Each sketch is written with love and intelligence; nor has she ever bent her powers to deal with what she does not naturally like, through any mistaken desire for completeness or even-handed justice. The disadvantage of the method is that her book, when tested by its title, is one-sided. The writer so persistently keeps out of sight certain elements of political, social, and intellectual vitality with which she does not sympathise, that we are forced to ask, if her heroes really made our modern Athens, why the product of their energies was what it is. Among the "Makers of Florence" as Florence was when she ceased to have an independent life in the middle of the sixteenth century, and as we know her now through the records of her political history and through her monuments of art and literature, there are many men of first-rate importance ignored or thrust into the background by Mrs. Oliphant. Perhaps Mrs. Oliphant would say that Petrarch, the pioneer of modern humanism; Boccaccio, the poet of humorous and tender romance; Cosimo and Lorenzo de' Medici, the founders of libraries, promoters of learning, and enslavers of their city; Poliziano, the brilliant scholar and genial reviver of Italian poetry; Machiavelli and Guicciardini, the historians and philosophers of history, were not the makers but the marrers of Florence; and that all that side of life they represent, as distinguished from the ascetic ideal of San Marco, was the disease whereof Florence died. Nevertheless, he who has studied the history of Florence from 1300 to 1529 in its various branches will hold a different opinion. He will maintain that, whoever made Florence, it was Florence who made these men what they were, and that they were her children, and the makers of her spiritual city, in at least as true a sense as the Paduan prophet. Entertaining this

view of what Florence was and is for all time, he will feel it his duty to point out that the title of Mrs. Oliphant's volume is misleading, inasmuch as it professes to give her readers more than they will find in the collected essays it contains.

Having said thus much by way of general criticism, there is little left but to praise the excellences of an animated and attractive volume. Mrs. Oliphant keeps close to original and, for the most part, contemporary sources, drawing largely from Boccaccio's *Life of Dante*, Sacchetti's novels, Villani, Burlamacchi, and Vasari, and telling their incomparable tales again with lively grace. Her defence of Vasari, to whom she owes so much, against the recent school of critics, who pour contempt upon him because they have detected his inaccuracies, is both spirited and just (p. 144).

What is sure to render *The Makers of Florence* acceptable to general readers, is the ability shown by its author in presenting the men of whom she writes just as she conceives them to have been, and in the words whereby their best friends painted them. All her people are alive; and her criticisms on their works and opinions are so mingled with the details of their biographies as to form part of a continuous narrative. Without effort, and without elaboration, the story of these Florentine worthies flows on in a clear and sympathetic style; and the impression left upon our minds by each portrait is distinct and human. Perhaps the most interesting study in the series is that of Fra Angelico; the most impassioned, that of Savonarola. Luca della Robbia and Filippo Brunelleschi are delicately touched; and the companion pictures of the friends Fra Baccio and Mariotto Albertinelli stand out with a pleasant vividness. The same appreciative and sympathetic handling is shown in the study of Agnolo Pandolfini, to whom Mrs. Oliphant assigns the *Trattato del Governo della Famiglia* without a question of Alberti's claim; and in the biography of Sant Antonino, the good Archbishop of Florence. As an instance of the mood habitual to Mrs. Oliphant in dealing with Renaissance Italy, I will extract the last sentence from her *Life of Sant Antonino*:—

"The world was a terribly unsatisfactory world in those days, as it is now; and full of evils more monstrous, more appalling, than are the sins of our softer generation; but, at the same time, the gates of Heaven were somehow nearer, and those rude eyes, bloodshot with wars and passion, could still see the saints so unlike themselves going in by that dazzling way."

The account of Donatello suffers somewhat from Mrs. Oliphant's treating him too persistently as a rustic. Though he confessed in early manhood to Brunelleschi that his *Christ upon the Cross* was nothing nobler than a country-fellow, this does not justify our conceiving of the greatest Quattrocento master of style in Italy—the master of Andrea Mantegna—as a purely homely artist. It was no mere good old generous soul, no mere "frank and simple peasant," who made the *St. George* of Orsammichele, the bronze *David* of the Bargello, or the stately bas-reliefs of Sant Antonio at Padua. Nor does it seem to me that Mrs. Oliphant has reached her own level in the chapter on

Michel Angelo. This is due partly to her not having availed herself of the recent labours of Guasti, Milanese, Gozzi, and Heath Wilson. It may here be parenthetically noticed that on page 383 she speaks of the two Dukes in the Sacristy of San Lorenzo as Lorenzo de' Medici and "his brother Giulio." Now the Duke of Nemours was in truth not Giulio, but *Giuliano* de' Medici, and not brother, but *uncle* to the Duke of Urbino. She is also wrong in stating that the statue called *Il Penseroso* is "now supposed to be Giulio;" for, since the discoveries communicated to the world by Mr. Heath Wilson in March, 1875, the old tradition has been confirmed, Grimm's hypothesis has been discarded, and the *Penseroso* is known to be, not Giuliano, but Lorenzo.

These minor matters of inaccuracy are not, however, of much importance in a book that makes little pretence to learning and avoids critical questions, basing its claims on different merits from those of the Dryadust. Were it not so, a critic might venture to rebuke Mrs. Oliphant for calling Lorenzo the Magnificent "a man of superb health," when it is notorious that he died comparatively young of a lingering and painful disease of the stomach; and for airily alluding to Giovanni Pico della Mirandola, the Phoenix of his age, the recluse of arduous and all-absorbing erudition, as "this Court butterfly!" In truth, Mrs. Oliphant is not happy when she touches on the side of Florence she has not studied and does not understand, the side which she playfully and complacently thinks she "may be permitted to call the devil's side."

To remark that the practised hand of the novelist is noticeable throughout is too obvious an observation to be worth much. Yet it is true; and the book owes much of its attractiveness to the tact with which the author of the *Chronicles of Carlingford* has seized on salient details and introduced picturesque touches without straining historical probability or violating proprieties of taste. At times, however, her fluent style betrays a certain note of vernacular vulgarity, not racy enough to redeem it from commonplaceness. An example of this is her frequent use of exclamatory phrases like "poor soul!" and "good soul!" Even Gemma Alighieri is pitied as "poor soul!" because she had seven children by the greatest poet of Italy. The introduction, again, of Italian words for the sake of local colouring, where English would have done as well or better, is tiresomely frequent. Thus Guido da Polenta "was *cacciato*;" we read too, "how steep the *scale* of a stranger's bounty." The trick becomes disagreeable when the Italian name has an English plural, as in *bottegas* and *parlamentos*. It must also be observed that this superfluous Italian is very often inaccurate. We find: "gentile donne, *guidice*, ornamente poetici, disordine grandissime, grandi ali." Instances of this sort of slip are so numerous as to suggest incomplete scholarship, though some may be due to typographical errors, and some possibly to quotation from old and ungrammatical Italian.

If I had space to select passages of pleasant writing, I should like to transcribe the

narrative of the storming of San Marco (p. 315), the polemic against modern historians of the psychological school (p. 290), the pretty notice of Luca della Robbia (p. 150), and the sober criticism upon Sandro Botticelli (p. 332). It must be enough to indicate these thus in passing; for many minds will single many favourite passages from a book so likely to be popular. In conclusion, it may be said that the crowning charm of *The Makers of Florence* for English readers will be its genuine and healthy sympathy with what, according to her lights, the author sees of holy, tender, manly, loving, and God-fearing in human nature.

J. A. SYMONDS.

A Ride to Khiva; Travels and Adventures in Central Asia. By Fred Burnaby, Captain, Royal Horse Guards. With Maps and an Appendix, &c. Second Edition. (London: Cassell, Petter & Galpin, 1876.)

THE appearance of a second edition of this book almost before the first was in general circulation shows, at all events, the interest felt in any work which can throw light on the policy of Russia in the East; and there is besides in this case an interest of a more personal nature. A guardsman who spends his leave alternately in Central Africa and in Central Asia; who speaks Russian and Arabic; who possesses in an exceptional degree the personal qualities necessary to a delicate and dangerous enterprise; and who can besides write a natural, vigorous, and amusing account of his adventures, will have no lack of readers. A winter journey across the steppes to the north of Lake Aral, and over the more recently annexed deserts which lie between the great rivers Syr Daria and Amu, is looked on as a serious undertaking even by the Russians themselves; and besides the Arctic severity of the climate, and the risks from Turkoman and other marauders, our author had to encounter a system of official jealousy and exclusiveness, commonly, but somewhat unfairly, stigmatised as "Chinese." Even at the Russian Embassy in London he could obtain no information, but only polite letters of introduction for St. Petersburg. Here, again, the authorities were equally vague as to the prospects of his journey, but allowed him to proceed, only saying that they could not guarantee his safety beyond the Russian frontier. Further on he meets with General Kryzhanofsky, the governor of Orenburg, who tells him that he is on no account to go to India or Persia, and that he must retrace his steps to European Russia by the same route by which he travelled. On his arrival at Kazala, on the river Syr, the commandant of the place allowed him to proceed, as it was supposed he was going direct to the fort of Petro-Alexandrofsk, in the territory lately taken from Khiva, where his further progress would have been stopped. He, however, cleverly avoided the fort, and, crossing the River Amu into Khivan territory, made his way to the capital. But he had hardly arrived there, and paid his respects to the Khan, when he received a summons from the Commandant of Petro-Alexandrofsk to recross the river

and repair to the fort, where a telegram was awaiting him. As the Khan of Khiva—an independent sovereign, by the way—had at the same time received orders to arrest him if he tried to leave the country, there was no alternative but to obey. The telegram proved to be from H.R.H. the Duke of Cambridge, ordering Captain Burnaby to return at once to England; and we may assume that it was procured by the Russian authorities as a veil, however flimsy, to cover this arbitrary and illiberal treatment of the traveller.

From St. Petersburg to Sizeran on the Volga the journey of more than sixty hours is comfortably performed by railway, but from thence to the banks of the Syr travellers proceed by sledge, and the dangers from snow-drifts, and from the extreme cold, are considerable. Against the latter, even a panoply consisting of three pairs of the thickest stockings, a pair of far-lined shoes, galoshes, and enormous boots over all, besides extra-thick drawers and trousers, waistcoats, coats, and furs à discrétion, was not proof. The great plain extending from the Syr Daria to the Amu is for the most part a sandy desert, interspersed, however, with low hills, and with reaches of a clayey steppe, bearing a vegetation of a peculiar type. The heat and drought of summer in these regions is as terrible as the cold of winter, and the only roads are indicated by the few and scanty wells. In winter, however, the traveller is less restricted as to his route, for he can provide himself with bags of snow, which, with a supply of fuel, and of frozen soup and meat, comprised the provision for the journey as far as the frontier of Khiva.

Captain Burnaby had procured a lean, sorry-looking little Tartar horse which, when the rider mounted, seemed so unequal to the work that his guide and servant were seen gloating in anticipation over the feast it would provide them, the prospect being only somewhat damped by the evident toughness of the fare. The various incidents of the journey are well described; the desolate aspect of the country; the difficulties with his men; the scenes by the camp fire, and the chance companions of the road, his conversations with whom are often highly amusing. At Orenburg he is greatly befriended by a Tartar professor of languages, who undertook to find him an honest Tartar servant; the article proved to be scarce, but the worthy professor at last succeeded, after some signal failures, in saving the honour of his race by discovering one, "little Nazar," who, as Tartars—and servants—go, was not a bad bargain. East and West are sometimes seen at Orenburg in curious juxtaposition, and Captain Burnaby here met with Khudayar Khan, the dethroned ruler of Khokand, who has accepted the situation with much equanimity. He mixes freely in Russian society, where he has excited much interest, especially among the unmarried ladies, and has even gone so far as to give a ball, which was pronounced a great success.

Apart from matters contained in the appendix, which we shall notice later, Captain Burnaby tells us expressly that his book is "merely a narrative of a ride to Khiva." Few such rides have been more ably and gallantly performed, or more pleasantly

described; from the nature of the case, however, it was performed in haste, and during his return journey from Khiva to European Russia he was practically a prisoner; if, therefore, his views on Russian character and conduct seem at times sweeping and one-sided, we must remember that they had often to be formed hastily and on very imperfect premisses. A favourite theme of conversation in Russia, he says, is the friendly *rapprochement* of the Russian and Indian frontiers in the interests of "Christianity" and "civilisation." Much, of course, depends on the meaning attached to these terms; Captain Burnaby, who has the habit—we are far from imputing it as a fault—of calling a spade a spade, considered it "a waste of breath to argue the question," the "Christianity" of Russia as compared with our own being, he says, "pure Paganism," and devotion and dirt, if not interchangeable terms, being found always in close mutual relation. We fear he has not gone into the merits of the "Filioque" clause, and he has but small patience for the cleanly and well-educated Anglican who, beguiled by his ecclesiological sympathies, pines for "union" with such a Church. And their "civilisation," at all events in Central Asia, is developed, to say the least, on very different lines from our own. Socially, there is much freedom of intercourse there between the ruling and the subject race, and this has even been held up to us as a model worthy of our imitation in India;* but, besides that this free social intercourse implies a comparatively slight difference in the degree of civilisation possessed by the two peoples (and can only flourish where such is the case), its reputed results on the morals of the Russians in Turkestan are far from encouraging. As regards the political corruption and the oppression exercised there by the Russian Government, his assertions are, it must be admitted, borne out by the more judicial pages of Mr. Schuyler, while the general want of truthfulness which he describes, and the religious intolerance, the habits, in the army, of excessive drinking, and—in Turkestan at least—of gross immorality, complete a very unattractive picture, and go far to justify those who doubt the capacity of Russia to undertake the regeneration of European Turkey. But, however true these accusations, it would obviously be unfair to accept them as a portrait of the national character, ignoring the many fine qualities of the race; and fairness on this subject is doubly incumbent on English writers at the present moment. Drunkenness and religious intolerance are faults which may disappear with a few strides in a nation's progress, and even the widely prevalent corruption is in some respects a less discouraging feature in her political system than in that of her great republican sympathiser.

Captain Burnaby's hospitable and friendly reception by the Khan and people of Khiva, coupled with his summary expulsion thence by the Russians, may not unnaturally have coloured his views on the questions at issue between them. It is probable that the

* See *The Shores of Lake Aral*, by Major Herbert Wood, R.E.

Russians, as Captain Burnaby says, did persistently and unfairly blacken the character of the Khivans (just as they have latterly attempted to palliate their treatment of the Turkomans), with the view of alienating from them the sympathies of England; but the parallel with the wolf and the lamb of the fable is hardly so close as his account implies. Captain Burnaby reports that the officers of the army in Turkestan, while individually friendly to England, consider our interests so antagonistic to theirs that a war in Asia must be only a question of time. He believes that most of the recent wars and subsequent annexations are due, not to any deliberate policy of aggression, but to the ambition of the local military authorities; and that they are viewed with disfavour by an influential party at home. But, even accepting this view, the practical result, as far as we are concerned, is the same, for we have equally to reckon with this aggressive spirit, from what quarter soever it may proceed, and with the skilful and not too scrupulous diplomacy by which it is supported. It is a sound instinct which leads the cooler heads on both sides to desire a broad "neutral zone." The increased armaments which would be needed in England if the sea-barrier which separates her from the great military Powers of Europe were to disappear, give perhaps an inadequate idea of the additional force which would be required on our Indian frontier if it became conterminous with that of Russia.

Captain Burnaby has desired to give a more permanent value to his book by the addition of two useful and well-drawn maps. One of these contains the provinces on either side of the border line between Russia and China throughout its entire length, and of the borders of Kashgar and China. This will be studied with interest by those who are watching the advance of the Chinese force which has been sent to reconquer its former territory of Kashgar, and which is said to be now at Urumsai. It is believed that the astute ruler of Kashgar would accept a nominal vassalage under China, if he could thereby escape extinction by Russia, and the establishment, by this means, of a permanent and friendly barrier in that quarter between India and Russia is an object worthy the attention of English diplomacy. A number of routes across these regions are given. They are not free from mistakes: e.g., two large cities, Bai and Sayram, are entered as "mountains." The other map comprises the three Khanates of Central Asia, with the Pamir regions and the entire course of the Oxus. Here, the latest and best authorities have not always been followed. The course of the Upper Oxus is given correctly from the last edition of Colonel Walker's Map of Turkestan, but the identity of its great Pamir tributary the Murghabi or Bartang with the Aksu is not shown, and the position of another great confluent, the Surkh-ab or Waksh, also a point of considerable interest to geographers, is incorrectly laid down. Too great an extension seems also to have been given to the Kizil Kum sands along the left bank of the Syr Daria; but it is easier to criticise a map than to draw one. We should add that some of the routes published are too vague

to be of much use, while others, such as those in "Bokhara and Afghanistan" from Captain Kostenko, and in "Kashmir and Afghanistan" from M. Bektchourin, have been superseded by the labours of the Indian Trigonometrical Survey. The spelling of Eastern names, too, is inaccurate and unsystematic. Still, much of the information given has not been published in England before, and the appendix contains various other documents of interest bearing on the Central Asian question. COURTES TROTTER.

The Acre-ocracy of England. A List of all Owners of 3,000 Acres and upwards, culled from the Modern Domesday Book. By John Bateman. (London: B. M. Pickering, 1876.)

THOUGH Mr. Bateman doubtless gauges aright the Englishman's curiosity as to his neighbour's acreage and rent-roll, he has scarcely succeeded in throwing more light upon the subject of the possessions and incomes of even the "Upper Ten" than the so-called "Modern Domesday" threw upon the whole list of the landed classes in England from the highest to the lowest. And that was certainly not much—in fact, disappointingly little. Owing to the mode of collecting information, by rate- and tax-collectors with no literary idea, aim, or object, it was confused in many instances by an owner's name with only the initial of his Christian name appearing in one place, and the same with the Christian name in *extenso* in another, the result being that the acreage was divided, whereas it should have been appended to the name of one individual. Those who carried out the enquiry have, in other ways, split up into two or three properties an acreage hereditarily and necessarily belonging to a single individual: and, as might be expected of the class, collectors have often returned the names of defunct persons as still in possession. We can conceive that Mr. Bateman believed that his own idea of culling from the whole work in two large volumes a pocket volume, so to speak, enshrining the golden few who can tell up three thousand acres and over, was novel and brilliant; and yet, when it comes to be examined, it is surprising how little there is in it; how nearly *in statu quo ante* we are left, as to our great neighbours' real incomes or possessions; how many by-ways there are by which, not perhaps unreasonably, they can prevent their poverty from being averaged or interviewed, and can hold in check an obtrusive curiosity. As one instance of the liability to misrepresentation, it may be pointed out that the assessment committee's valuation of land in hand may in all probability have been taken, in which case the actual value, the rent which could be got for it, is pretty surely set too high. On Mr. Bateman's own admission, the traps in his way have been many and perplexing, and his Preface is not of a nature to encourage the hope of much accuracy—to say nothing of his error in judgment in drawing a strict line at 3,000 acres, and excluding those who fall a quarter of an acre short of it, while within eyeshot almost of squires thus excluded might be found half-a-score of proprietors above the line, half-a-score of whose

barren acres would not fetch more than the rent of that identical quarter-acre which precludes their friend over the border from their (save the mark!) acre-ocratic company! To come to particulars, Mr. Bateman's book aims at furnishing the name of every proprietor of 3,000 acres and over, with his area of acreage, according to the counties in which it is situate, and gross estimated value, with his college, his club, and a special letter S in case he is head of, or head of a junior branch of, a family noticed in Shirley's *Noble and Gentle Men of England*. This is surely not much in the way of information, especially as, when the pencil has calculated what he receives per acre, there is no clue to a man's property in other than land, and no knowing whether that land is unencumbered or not. Add to which, the omission of the rentals of London estates in the instance of some of our dukes gives them a much lower income from land than they actually enjoy, and reduces their total below other certainly less wealthy noblemen.

Judging from the statistics of this book, a fair average of land in England is 17. an acre. Welsh landowners would be lucky if they could say the same. An owner in Merionethshire (p. 5) gets little more than 5s. an acre for his 4,365 acres. A Brecknockshire squire (p. 8) derives 2957. per annum from 2,076 acres in that county. Sir David Dundas possesses 3,646 acres in Radnorshire, valued at the annual value of 7117., whereas his two acres in Surrey are set down at 3007. As he has no other property in land it is obvious that his acreage is strangely disproportionate to his rent-roll; but even his case is not so noteworthy as that of Richard Parry, of Bedgellert, whose 3,971 acres bring him in no more than 3597. per annum; while we suspect that many others do not realise more than 6s. 8d. an acre, which is the value in one instance of six acres in Herefordshire. Sir Watkin Wynne's vast acreage in Wales, Derbyshire, and the border counties, does not average above 11s. or so the acre; while, on the other hand, Lord Bradford's acreage in Radnorshire is valued in this volume at no less than 47. an acre. Unless it is in some very exceptional part of the county, the figures must be wrong. And that in some cases they are wrong is made patent by one or two palpable blunders. The case of John Ellis Mace, of Tenterden, credited with 3,653 acres in Kent at the very disproportionate rental of 4787., was hesitatingly admitted by Mr. Bateman himself, though he left it to his critics to investigate the blunder. It is even harder to understand how he can have passed without rectification such a strange and patent mistake as giving the identically same acreage, 5,066 acres, and not only so, but the same rental (7,5957.), to two baronets living near each other on opposite sides of the Wye, Sir George Cornwall, of Moccas, and Sir Henry Cotterell, of Garnons. The sole distinction he knows between them is that the former is of Trinity, Cambridge, the latter of Christ Church, Oxford. It is not, of course, to be expected that the compiler should be *au courant* with recent changes, but on page 203 occurs an instance where a sale of property in one of four counties has taken 3,923

acres from the owner's total within the last four years; and on page 91 a proprietor is named as having what would be the second largest acreage in his county, in whose case the total requires to have deducted from it all the leasehold property, when that has been settled by a commission still sitting. On the whole, it is difficult to see what good purpose this book can subserve: though, if it is worth producing, it is worth while endeavouring to make it accurate. It would have found more favour with a better-coined "title;" and as to the four ambiguous figures on the frontispiece, we can only surmise that of those in the lower compartments that to the left represents the "imprisoned nobleman," that to the right the "infant in possession." JAMES DAVIES.

The Jesuits; their Constitution and Teaching. An Historical Sketch. By W. C. Cartwright, M.P. (London: John Murray, 1876.)

MR. CARTWRIGHT has for several years manifested a special interest in Catholic ecclesiastical questions, and his excellent work on *Papal Conclaves*, as well as some papers commonly attributed to him in the *Edinburgh Review*, displays a capacity, rare if not unique among Protestant writers, for handling them with knowledge and impartiality. It is notorious that from the first there has been a division of opinion about the Jesuit order within the Catholic body, and among its highest dignitaries. If by one party they have been regarded as the Praetorian Guard of the Papacy and foremost champions of the faith, to another, which demanded or applauded their suppression under Clement XIV., they appear as a parasitic growth detrimental to the best interests of the Church. Mr. Cartwright's sympathies are with the latter party; he seems from his concluding paragraph, which is too long to quote here, to doubt whether the Jesuits do or do not represent the genuine spirit of Catholicism, but he has no doubt at all that it is so much the worse for Catholicism if they do. And to prove this by reference to their practice and teaching is the leading object of his book. The statement of facts appears throughout to be scrupulously fair, and some serious mistakes contained in the original draft of the essay, as published in the *Quarterly Review*, have been corrected; the author even goes out of his way to expose two very inexcusable errors into which Prof. Huber has allowed himself to be betrayed in his generally accurate work on the Jesuits. But still, it must be remembered that the statement, however impartial, is almost confessedly one-sided. The proverb has often been applied to the Jesuits, *ubi bene, nemo melius; ubi male, nemo pejus*. Mr. Cartwright has set himself here to exhibit the darker side of the picture, and it is therefore important for his readers to bear in mind that there is a brighter side also, which it did not fall within the scope of the present treatise to dwell upon. To supply adequate data for a complete judgment it should be supplemented by a second treatise devoted to bringing out the real services conferred by the Society on the cause of Christianity and human culture. But so long as

it is studied for what it claims to be—a fairly and carefully drawn indictment against their teaching and practical system, in many grave particulars—it may be read with interest and profit.

The work is divided into two parts, which deal respectively with the practical system and working, and the moral teaching of the Jesuits. The first part is the most complete and conclusive; in the delicate subject of moral theology the author is less at home, and the soundness of his criticisms, therefore, cannot always be relied upon. He insists that the leading characteristic of the Jesuit system, which is exemplified alike in its organisation and history, and distinguishes it from all other Orders in the Church, is the paramount aim to secure and extend its own corporate power and influence in the world. Hence the avowed preference of Ignatius Loyola for "firmness of character and ability for business," as more essential than "purely natural goodness" in candidates for admission; hence the extraordinarily long and careful probation to which neophytes are subjected, and the deliberate rejection or discouragement of independence and originality of mind; hence the rigidly military and despotic organisation of the Society and its peculiar *spirit*, the comparative fewness of those members who attain by the fourth vow to a place in the "Old Guard of the Order," the exemption from ritual or ascetic obligations common in other religious Orders, and the vast dispensing power lodged in the hands of the General. So far this would not necessarily be any ground of complaint, though a community organised on so aggressive a principle would be likely to become an object of suspicion. But Mr. Cartwright traces to the same motive the general laxity of moral teaching on which he dwells (to which we shall return presently), such practices as secret affiliation—which is not, however, very clearly made out—and various more than questionable episodes in the history of the Order, such as its complicity with the Inquisition—which is quite clearly established—and the better known and very scandalous affairs of the Chinese Rites and of Bishop Palafox, for a full account of which the reader must be referred to the volume itself. It must suffice here to observe that both cases exhibit the same deliberate resistance to the authority of the Holy See—on the part of an Order specially pledged to unqualified obedience—when its own interests were threatened; the same unscrupulous employment of all means of duplicity or violence against those empowered to restrain its delinquencies, including the intercepting of letters and appeals to the secular against the spiritual power, and resulting in China in the death of Cardinal Tournon, the Papal legate; and the same persistent subordination of moral and religious considerations to the credit and influence of the Society. These strictures on Jesuit policy, it will be observed, are quite independent of the intrinsic merits of the question at issue in either case, which the author purposely refrains from discussing. But there can be as little doubt that the original position assumed by the Jesuit missionaries in China and Mexico—including, in the former case,

habitual toleration of Pagan practices among their converts—was wholly untenable, as of its emphatic condemnation by Rome, to which they were ultimately compelled to defer. And of a piece with this was their systematic evasion of the Papal decrees of suppression, in reliance on the support of schismatic and Protestant Governments. The affair of Bishop Palafox was indirectly connected with the suppression of the Order; for their subsequent opposition to his canonisation led Charles III. of Spain, who had taken it up as a personal matter, to throw the whole weight of his influence into the adverse scale by promoting the election of Clement XIV. and the friendly pressure put upon him by the Catholic Sovereigns, which led to the issue of his famous bull *Dominus et Redemptor*.

Mr. Cartwright's strictures on Jesuit moral teaching are summed up under the three heads of Probabilism, Mental Reservation, and Justification of Means by the End; and he is careful to show that by the constitution of the Order "no differences of opinion are admissible," as no work can be published which has not first received the direct *imprimatur* of the General. It is, of course, quite impossible within our present limits to reopen the great controversy first stirred by Pascal. That Mr. Cartwright has made out a very strong case will hardly be denied, but the force of his argument is somewhat impaired by his not seeming to be fully alive to the real difficulties of the question—as, e.g., in defining the precise nature and extent of the obligation of speaking the truth under those exceptional circumstances with which casuistry is concerned. That such difficulties must and do arise, whether they are dealt with scientifically or by rule of thumb, lies in the nature of things, and has been acknowledged—as Dr. Newman points out in the *Apologia*—by all writers, Catholic or Protestant, who are conversant with the subject. Nor does our author always keep clear of mistakes on points of detail, owing in some instances to his inacquaintance with the exact force of theological terms. Thus, e.g., Gury does not hold that "explicit belief in the mysteries of the Holy Trinity and the Incarnation is indispensable in a Christian," whence his critic, with the affair of the Chinese Rites in his mind, infers that Christians may legitimately omit to acquire, and—which is the great point—that Christian missionaries may, for interested purposes of their own, omit to communicate, a knowledge of those fundamental verities to their converts. But Gury, whose words are quite accurately quoted in a footnote, says that this explicit faith is not necessary to salvation "*de necessitate medii*." That it is essential "*de necessitate praecepti*," and therefore binding on the conscience of every Christian preacher or believer, neither Gury nor any other Catholic theologian would dream of questioning; what is meant by denying that it is "*de necessitate medii*" is simply that the involuntary, and therefore inculpable, ignorance of those who lack the opportunity of apprehending these mysteries need not be a bar to their salvation; and here the great majority of Christians, Catholic or Protestant, will probably agree with Gury. Were it otherwise, no heathen,

or Unitarian, or member of various other heterodox sects, could possibly be saved. To take another example, it was surely a mistake to make their inculcation of a belief in witchcraft a charge against Jesuit divines, as such. The reality of witchcraft was all but universally admitted, as matter of course, by Catholics and Protestants alike, till about a century ago, and is implied, to say the least, as Sir Matthew Hale declared from the Bench, in the only natural and obvious construction of the letter of the Old Testament. This is not the place to discuss the matter, but we are bound to remember that such a belief cannot, with any shadow of reason, be treated as a speciality of Jesuit teaching. It is still more unreasonable to denounce Jesuit theologians for maintaining that "by the advent of Christianity State authority has been confined within narrower limits." Their detailed applications of the principle may be open to much exception, but the principle itself is certainly as old as Christianity, and is implied in the Apostolic statement that we must obey God rather than man. In the Pagan ideal the State was everything, and a good citizen was identical with a good man. By consecrating the idea of personality and the rights of the individual conscience, Christianity "at once widened and narrowed the range of political obedience," to cite an authority so little in harmony with any peculiarities of Jesuit or Ultramontane teaching as Dr. Döllinger, in his *First Age of the Church*. It seemed right to point out that Mr. Cartwright's sketch, in its revised form, is still open to criticism in some matters of detail; but want of space alone prevents us from dwelling at greater length on its general excellences and the large amount of valuable and trustworthy information it contains.

H. N. OXENHAM.

The History of New Sweden. By Israel Acrelius. Translated from the Swedish by W. M. Reynolds, D.D., Mem. Penn. Hist. Soc. (Philadelphia, 1874.)

THERE is scarcely a State in the American Union without its Historical Society. In every one of the thirteen States which originally composed the Republic an Historical Society has been flourishing for many years, and all these societies publish periodical accounts of their proceedings. In Maine, in Maryland, and in Massachusetts Historical Societies have been in existence for very many years. The Massachusetts Historical Society has flourished for upwards of eighty-five years, and the works issued under the editorship of its officers and fellows are among the most valuable contributions to the History of America. The collections of the Maine Society are also of great value to the historical student, among which we may note the first volume of the second series on the "Discovery of the East Coast of North America," which is illustrated with facsimiles of more than twenty of the oldest known maps of that coast. Then, again, how much has been done by the State of New York. The eleven quarto volumes of New York "Documents" illustrate in the completest possible manner her colonial history from the earliest times. Turn south-

ward and we find the same eagerness in the pursuit of historical truth. In both the Carolinas Historical Societies have long been established, and in the grand old State of Virginia, the mother of the American Union, some of the citizens met on December 29, 1831, and formed themselves into a Historical Society, which has also published many works of considerable interest. Again, the Historical Society of Georgia, though of comparatively recent date, has printed many documents relative to her history, and has made very complete collections of the correspondence of her first Governor General Oglethorpe, and of Governor Wright, collections which materially help to build up the history of this the youngest of the thirteen States. The publications of the Historical Societies of New Hampshire, of Connecticut, Rhode Island and New Jersey, are all works of the same character; and lastly, the old proprietary and Quaker State of Pennsylvania is by no means behind her twelve sisters in the value of the publications of her Society. *The History of New Sweden*, by Israel Acrelius, is the eleventh volume of that Society, and fully maintains the high character of the previous volumes issued by the publishing committee. The first idea of a Swedish colony in America is due to William Ussellinx, a Swedish merchant, who so extolled the country about New Netherlands to Gustavus Adolphus that that king issued a proclamation on July 2, 1626, inviting his subjects of all grades to contribute to the raising a company to found a settlement in that territory. A sum of money was thus collected, and a number of Swedes landed at Cape Hinlopen, with which they were so delighted that they called it Paradise Point. Smith, in his *History of New Jersey*, says that a number of Swedes and Fins went over in the following year, 1627, but according to Chalmers there were no settlements in Delaware Bay in 1629 either by the Dutch or Swedes, although different nations traded with the Indians there. Acrelius describes the first settlement of the Swedes as taking place in 1638, and so does Bancroft, but Holm (*Provincien Nya Sverige, uti America*, 1702) says that some Swedes built a fort on the west of Delaware in 1631, and called it Christiana, one Peter Lindstrom, their engineer, having at this place laid out a small town, where they made their first settlement. It is certain, however, that a Swedish colony settled on the west coast of Delaware, near Wilmington, in April, 1638. A letter dated May 8, 1638, from Jerome Hawley, the treasurer, and a councillor of Virginia, to Secretary Windebank proves this, if other evidence were wanting. In it Hawley says that a Dutch ship had arrived with a commission from the young Queen of Sweden, and signed by eight of the chief lords of Sweden, and that the captain told Hawley that himself and another ship of his company were bound for Delaware Bay, "and there they pretend to make a plantation." And thus says Bancroft:—

"Pennsylvania was at last occupied by Europeans. That commonwealth, like Delaware, traces its lineage to the Swedes, who had planted a suburb of Philadelphia before William Penn became its proprietary. The banks of the Dela-

ware from the ocean to the Falls were known as New Sweden."

Penn himself afterwards gave the most favourable account of the Swedes. The Swedish colony was planned by Gustavus Adolphus himself, though his death (in 1632) prevented the execution of the project till the reign of his daughter, Christina. But the colony experienced many vicissitudes. The people of New Netherland, in a remonstrance to the States General, accused Minuit, or Minnewits, as they called the first Governor of the new Colony, of trickery. They said he had been Director at the Isle of Manhattan for their West India Company, and that when he arrived at Delaware he represented that, being on a voyage to the West Indies, he wished to transact some business with them, to take in wood and water, and that he would then depart. So far, however, from doing this, the Swedes made plantations, built a fort, and threw down the arms of the States which had been erected at Trenton Falls. Some six years after the date of this remonstrance, in 1655, the Dutch drove the Swedes out of their settlements, but "the handful of Swedes" whom their Governor had then left behind him had increased in 1696 to about 1,000; and Charles XI. sent them ministers and books in reply to their address. Acrelius gives a list of nearly 200 families, embracing over 900 people, as then inhabiting New Sweden. They were never neglected, and in 1712 we find the English Society for the Propagation of the Gospel thanking the king of Sweden for his care of his subjects in America. The Rev. William Smith, in a letter to Dr. Secker, dated from Philadelphia, November 1, 1756, speaks in high praise of Acrelius, who had then been several years Commissary to the Swedish congregation on the Delaware, but was returning to considerable preferment in his own country "as a reward of his faithful labours." The Rev. Nicholas Collin, D.D., was the last Swedish rector of the churches on the Delaware, and translated a considerable portion of this work, which has been published by the New York Historical Society. Dr. Collin wrote in 1823 that the Swedish descendants have totally lost their mother-tongue, and have also been mixed with several nations and religious professions, but Dr. Reynolds says in his Introduction that the descendants of the original Swedish colonists continue to cultivate the lands of which their ancestors took possession more than two centuries since; that new colonists, in still increasing numbers, yearly wend their way from every part of Sweden; and that while he writes (in 1873) a new Swedish colony is projected in Delaware, near the original starting-point of New Sweden. Acrelius' labours as a historian have been but little recognised. His controversies on the doctrinal relations of the Churches of England and Sweden to each other are noticed in Skarstedt's *Manual of Swedish Church History*, but there is no reference to this work on New Sweden. Israel Acrelius died in his native land in 1800, at the patriarchal age of eighty-six.

W. NOEL SAINSBURY.

NEW NOVELS.

Maud Blount, Medium. (London: Tinsley Brothers, 1876.)

Anne Warwick. By Georgiana M. Craik. (London: Hurst & Blackett, 1877.)

The Parvenu Family; or, Phoebe, Girl and Wife. By Percy Fitzgerald. (London: R. Bentley & Son, 1876.)

Manslaughter. By Augustus Stawel. (London: Sampson Low & Co., 1876.)

Sir Guy's Ward. By Gerald Glyn. (London: Tinsley Brothers, 1876.)

SOME ardent spiritualists, we are told, are of opinion that their opinions are being subjected to persecution. Whether this is the case we know not, but one thing we do know, that if spiritualistic novels become common the persecution is likely to be aided by a "chorus of indolent reviewers," who will have to abandon their indolence for the occasion. Spiritualism may be a likely subject for a novel in one sense, but it is certainly not so in another. If the subject is handled from the believer's point of view the result must be a novel of mystery, and it takes a very great genius indeed to make a novel of mystery anything but an insufferable bore. On the other hand, even the very greatest genius can hardly give any interest to the revelation and repetition *ad infinitum* of the same vulgar imposture and the same silly credulity. *Maud Blount, Medium*, is a well-intentioned book enough, written by some one who seems to have full information and fair intelligence; but it has all the defects of its subject, as well as a certain want of refinement which is not pleasant. Maud is a pretty girl, of supposed "mediumistic" powers in which she half disbelieves, and half (under the influence of a very silly mother, who makes her house a rendezvous for all the charlatans of London) believes. She at last abandons spiritualism at the instance of her husband (a Broad Church curate, whose acres and shoulders are of equal latitude with his creed), but not till she has nearly killed herself and quite killed her baby by unseasonable indulgence in "trances," "crystal-seeing," "automatic writing," and the like. It is a good-tempered book, which is something.

Anne Warwick is a new attempt in the same style which Miss Craik has often tried before, but never, we think, so successfully. It is a study of a single situation, a little prolonged and monotonous perhaps, but showing singular grasp of character and good skill in drawing. The heroine is the daughter of a country clergyman, self-willed and somewhat flighty, but affectionate rather than passionate. Her father dies after a very short illness, leaving her almost wholly unprovided for, save that she has a rich and ungracious uncle. Before Mr. Warwick's death, however, a neighbouring squire, Mr. Faulkner, informs the father of his love for Anne, a love which she does not suspect, having been accustomed to regard him (though he is really quite a young man) merely as her father's friend and, in a way, her own. When she becomes an orphan, Faulkner proposes rather prematurely, and being rejected, is soon afterwards badly smashed in a railway accident. It is thought that he

cannot recover, and, as his property is entirely entailed, he is at his wits' end how to provide for Anne. This he can only do by marrying her, when she would become entitled to jointure; and he sends an ambassador to make the proposal, of course concealing his real motive, and putting it as a dying man's fancy. In a terrible conflict of feeling she consents: they are married as soon as he is actually "given over," and then of course to everybody's consternation he recovers. Then comes the "situation." Anne does not flinch from her duty as nurse, but she is horror-struck at being tied to a man she does not love, at times furiously indignant with her husband for having as she thinks indulged a mere selfish whim at her expense, and tortured by the feeling that he loves her and she cannot return it. We shall not pursue the story to its termination, because it deserves to be read at leisure. The truth and delicacy of the character-drawing are most remarkable, and we cannot help noticing and commending a quality which is every day becoming rarer and rarer in novels, the thoroughly ladylike tone of the book. There is, perhaps, only one weak point in it. According to Anne's system of morality she should not have consented to the marriage at all. How far the confusion and agitation of her spirits at the time may be pleaded, and whether Miss Craik means to hint that after all she did love the man without knowing it, are points which may be left to the consideration of the reader. The book is in our judgment most unusually good.

We cannot congratulate Mr. Percy Fitzgerald on his last performance. His novels have never been written in a style which we greatly admire; but there have usually appeared in them some (in the case of *Never Forgotten*, very considerable) dramatic power and a certain grasp of not very elevated or refined character. In *The Parvenu Family* we are unable to find any trace of either of these good gifts. That the family themselves are odious is not of course a valid objection, because they are not intended to be anything else. It is quite possible, as *The Fatal Boots* shows, to make an effective study of the most despicable and detestable varieties of human character. Unfortunately, Mr. Fitzgerald's Pringle family are not merely odiously vulgar, but woefully unlikable and dull. The author has resorted to the luckless expedient which spoilt *Little Dorrit* and its likes. For some reason which is not clear he compares two girls to two ponies and thenceforward they are always "the ponies," "the eldest pony," "the younger pony," and so on, till the joke, if joke it is, becomes unbearable. In the same spirit a lord's humble henchmen perpetually "spur" or "gallop" across rooms to do his bidding. If anyone wishes to see the style of the book he has only to read the history of the party in Lord Garterly's house. Not merely the language and proceedings, but the whole composition and design are utterly impossible and ludicrous. The heroine, Phoebe—"our Phoebe," as Mr. Fitzgerald, in another irritating mannerism, calls her—is intended to be very charming. Her charms appear to consist in falling in love with every good-looking male being

whom she meets, in nagging continually at her husband, in demanding a Victoria and a man-servant when she knows that her husband has not a farthing in the world, and in spending fifty pounds on a ball-dress when he is driven nearly mad by duns. Another heroine, Adelaide Cross, is intended to be a mystery, and this she certainly is, but the mystery is by no means amusing. It seems strange that Mr. Fitzgerald should enter into such direct competition with *Vanity Fair*, *The Kickleburys on the Rhine* and *Cox's Diary*, but in a quotation which he himself is fond of, *il l'a voulu*.

Manslaughter is emphatically a laborious book, and with laborious books we are always loath to quarrel. There are details in it of elaborate Stock Exchange operations, which make one's head ache in the vain attempt to follow them. There are characters by dozens and scores who are all attended to and kept going in a manner. And there is a central figure, who is evidently a very painstaking attempt at a portrait of the good man in adversity, but who unluckily bears much resemblance to that more familiar figure, a fool suffering from his folly. Being a banker's clerk with three hundred a year, he not only expends "his savings," and a lump sum of 3,000*l.*, but gets into debt to the tune of another 3,000*l.* that he may build him a house. At twenty-two he marries a widow ten years his senior, because she says she thinks it would be very nice. He devotes himself in an insane manner to his step-daughter, and allows her to break his heart (whence the title) by a course of conduct which would certainly be objectionable if it were only probable. Lastly, when he is writing an account of his adventures in Queensland he gets up in the night to note down ideas that occur to him, and then "works them out till the morning rays shoot into his chamber." There are many other funny people in the book, who do many other funny things.

In *Sir Guy's Ward* we come back to human beings who act in a conceivable manner. The book is, in the scornful words of the Princess, "a mere love" tale, and Mr. Glyn has spun it out somewhat unduly. There are not wanting certain symptoms of Minerva Press sentiment and upholstery; nor can we approve the practice of calling a clock a pendule, or speaking of *première jeunesse* when "first youth" would fully meet the requirements of the occasion. But these are mere surface symptoms, of which Mr. Glyn with a little time and care may easily get the better; while his knack of telling his story in an interesting manner, and of making his characters live after a fashion, is a feature of very different importance. The main points of the plot are not very novel: an orphan girl is left to the charge of a half-young, half-elderly friend of her father's, and the guardian falls frantically in love with his ward, who does not fail to return the compliment. Unluckily, he is already married, though separated from his wife through no fault of his. It may be noticed that Mr. Glyn shows skill in the way in which he prevents the ward, without any improbability, from coming to the knowledge of this fact which everybody else knows. She only learns it from the news-

papers' announcement of the wife's death, and in a sudden revulsion of feeling accepts an unfortunate suitor whom she does not in the least love, and who is her guardian's special aversion. Of course she does not marry him, and matters finally square themselves, but Mr. Glyn has treated the unhappy suitor rather cavalierly. It is true that he makes him out a person of doubtful character. But, though it may be excellent poetical justice that A who has injured B should be injured by C, the truly moral mind refuses to approve the proceeding as a whole.

GEORGE SAINTSBURY.

CHRISTMAS BOOKS.

The Little King. By S. Blandy. (Sampson Low.) An admirable story, translated from the French, and dealing chiefly with Russian life. The Little King is a spoilt young Russian noble, who is brought to a right mind by the judicious training of a French governess, and the friendship of an intelligent Japanese boy. The illustrations are by Emile Bayard, but are not wholly worthy of the story.

Daft Davie, and other Sketches of Scottish Life and Character. By S. R. Whitehead. (Hodder and Stoughton.) These sketches have a good deal of originality about them and are pleasantly written. The first story, in which an idiot boy softens the heart of an austere father who hates him, is pathetic, and there is much quaint humour in the story of Lang Tam Tamson, who suffered so much from a scolding mother that he chose a dumb wife.

Tales and Legends of Saxony and Lusatia. By W. Westall. (Griffith and Farran.) A good set of legends. The first in the book, called "The Maiden of the Moor," is weird and well told; and so is that of "The Priest, the Fairy, and Doctor Horn." The shorter stories are rather insignificant, though they contain some curious superstitions and legendary lore.

The Ouzel Galley: Notes from an Old Sea-Log. By W. G. Kingston. (Griffith and Farran.) This is a story of ships and pirates and hair-breadth escapes, which will delight boys. We could wish that some of these healthy stories of Mr. Kingston's were brought out in yellow covers with sensational frontispieces, as that is the form of literature which seems most alluring to boy-readers, and such stories as *The Ouzel Galley* might well take the place of much of the pernicious trash with which they delight themselves. We have, by the same author, another admirable story, called *Snow Shoes and Canoes* (Sampson Low), giving an account of the early days of a fur-trader in the Hudson's Bay territory.

The Doctor's Family. From the French of J. Girardin. (G. Routledge and Sons.) A feeble story, which has either lost its point in translation, or never had any. The Doctor's sons and daughters are all very good by nature, or become so, and help him in a variety of ways when he loses his money. But the whole story is so disconnected that it is with difficulty we have gathered even this amount of plot. The French illustrations of the story are, for the most part, very uncouth.

BUT Messrs. Routledge and Sons send us, uniform with *The Doctor's Family*, two volumes by Jules Verne, *Australia and New Zealand*, being parts of "A Voyage Round the World." The first part has been already published in the *Boys' Annual* for this year, and the second part is to come out in the same magazine next year. Jules Verne's stories are always welcome.

Royal Captives. By Crona Temple. (Hatchards and Son.) This is a little book which has already reached a second edition, and so we are glad to see

that people have not been deterred by the dullness of the first story about the ancient Britons. There are stories of Caractacus, Robert of Normandy, Juana Queen of Spain, the last of the Incas, and the Lady Elizabeth. The second and fourth of the stories are best told. The subject necessitates a certain amount of dreariness, but there is much picturesque detail, and the facts are carefully worked up.

The Boy's Own Book. New Edition. (Crosby Lockwood and Co.) This has too long been a favourite to require any praise. We need only say that the more modern games, such as lawn tennis, Badminton, &c., and the last rules of cricket are added. We rather miss the riddles with which we were familiar in the first edition, and the charades for acting are very weak, and not likely to make the amusement as attractive as it might be.

A Century of Discovery. Translated from the German of Theodore Vogel. (Seeley, Jackson and Co.) A somewhat heavy book, for which both illustrations and clear type have done their best. The subject is such an interesting one that it is rather puzzling to know how the writing comes to be so heavy. It relates the voyages of the Spanish and Portuguese navigators from 1420 to 1540, and includes accounts of Prince Henry, the navigators Diego Cam, Diaz, Vasco di Gama, Almeida, Columbus, Amerigo Vespucci, Vasco Nunez de Balboa, Magalhaens, Cortes, and Pizarro. For those who want a collection of facts, *A Century of Discovery* will be valuable, but for the sake of the young readers into whose hands it is most likely to fall, we could wish that it had been written with more appreciation of the poetry of the subject.

Merry Sunbeams. (Ward, Lock and Tyler.) This is a very pretty children's annual, well printed and well illustrated. The little tunes in it are most of them old well-known airs and will make the book popular. We cannot help, however, taking exception to the very feeble charade on the word "wedlock," which we think no children would be stupid enough to act.

Sweet Little Rogues. By Elvina Corbould. (Hatchards.) This is a simply-told child's story, about a little girl living with a kind grandmother, who tells her tales of Sir Isaac Newton, Nelson, &c., and then sends her to Germany for her education. We think the descriptions of Germany and German life might have gained in force if they had been given with the same amount of graphic power which is devoted to recounting the misdemeanours of the two naughty little children, Tommy and Dora; and we are always at a loss to know who are "the sweet little rogues."

A to Z. Being Twenty-six Notes on a Soldier's Trumpet. By Surgeon-Major Scanlan. (Hatchards.) A book of comic soldiers, much resembling *Army and Navy Drolleries*, which we noticed last year. We do not think the children will care much about this alphabet, though it is brilliantly coloured. Children are growing fastidious about illustrations, and survey with grave contempt some of our attempts to be funny.

FROM the Christian Knowledge Society we have received a spirited Dutch story called *For Faith and Fatherland*, which is worth reading. The scene is laid in the stirring times of William the Silent, and the heroine is a young Spanish girl who is stolen from her Dutch relations, and gives up a chance of her own rescue to save the prince. We think William might have been a less shadowy personage, but the story is pleasantly written, and contains many pretty scenes of Dutch life. From the same Society we have had *In the North Country*; Three Hill-side Sketches, by Austin Clare, Author of *The Carved Cartoon*. Three pathetic little stories told in simple touching words, which might have been published in a more attractive form.

Fin; a Tale of Village Life. (S. P. C. K.) A story of a little waif, who develops noble qualities in a hard life, and overcomes evil with good. The book will be a useful present to servants and school-children.

In the Marsh. By Bessie Curteis. (S. P. C. K.) A story of fen-life which is somewhat dull, but its monotony is broken by one curious incident. A sailor son returns to his home after a prolonged absence, and finds his name inscribed upon a neat headstone. When he has made himself known to his father, the old man seems to regret the headstone, and therefore it remains, with the addition of the text, "This my son was dead and is alive again, he was lost and is found."

Bread and Honey for Young People. By Mrs. Barbara Semple Garrett. (Routledge and Sons.) We conclude that this is a reprint of a little book which has been a favourite, but it seems to us that for its size it contains a good deal of dry bread and very little honey.

From Cadet to Colonel. By Major-General Sir Thomas Seaton, K.C.B. (Routledge and Sons.) An interesting record of Indian life, which came out, we think, in Routledge's *Boys' Annual*, and was then noticed by us. The account of the Mutiny given by an officer who saw so much of it and rendered such gallant service is specially worth reading, and the naïve way in which this brave soldier describes his pleasure at being made a K.C.B. is delightful.

Household Tales and Fairy Stories. (Routledge and Sons.) An admirable collection of well-known stories and poems, well illustrated. We are specially glad to find many of Aunt Effie's Rhymes for Children in it. Every child should know "The Turtle Dove's Nest" and "The Cuckoo."

Lily's Scrap-Book and Lily's Screen, by Mrs. Sale Barker (Routledge and Sons), are two shilling books for very little children, in which many well-known pictures that have done good service before are ingeniously brought together.

Little Jack Horner's Picture-Book (Routledge and Sons) would be an exceedingly charming addition to the children's nursery shelf were it not for the vulgarity of "Gingerbread," about which we bore our testimony when it came out separately. The Nursery Rhymes, Zoological Gardens, and Robin's Christmas Song are all worth having in a bound volume.

Aladdin's Picture-Book, illustrated by Walter Crane (Routledge), contains, in addition to "Aladdin" and "The Yellow Dwarf," which we noticed last year, "Princess Belle-Etoile" and "The Hind in the Wood." The illustrations are, perhaps, a little confused, but they are decidedly graceful and clever. *The Sleeping Beauty*, a sixpenny book, also illustrated by Walter Crane, is very pretty. *King Luckieboy's Picture-Book* will also be popular, and so will *The Song of Sixpence*, *The Three Bears*, *Chattering Jack*, and the *Marquis of Carabas' Picture-Books*, all of which contain about four favourite books, and are all beautifully illustrated by Walter Crane, who certainly does his best to improve the taste of the rising generation.

Little Maybird's and Little Blossom's Picture-Books (Routledge) may also be recommended for good uncoloured pictures and pleasant reading.

The Floral Birthday-Book (Routledge) is another of the many books for collecting the autographs of friends and acquaintances. There is something of the vegetable world appropriated to every day in the year, and very badly coloured, with quotations, for the most part inappropriate. The meanings of the flowers, &c., are curious; why, for instance, turnips should mean charity we are puzzled to know; but we have seen how much pleasure this gaudy little book gives to children, and cannot be hard on it.

MESSRS. ROUTLEDGE AND SONS have brought out nice editions of *Thiodolf, the Iclander*, and *Minstrel Love*, by De la Motte Fouqué, which we are glad to welcome, and an excellent *Picture Primer*, with many illustrations.

We have received some specimens of a sixpenny series of Gustave Aimard's Indian works, edited by Percy St. John (George Vickers, Angel Court, Strand), *The Trappers of Arkansas*, *The White Scalper*, *The Freebooters*, and *The Border Rifles*, all of which are already popular with boys. The print of this sixpenny edition is painfully small, but young eyes will not mind that.

Rare Good Luck is scarcely the fortune of the person who, with several hours of a midnight railway journey before him, has fondly hoped to pass them amusingly with the Christmas number of the *Gentleman's Magazine*.—Seen from the *Cross of St. Pauls*, or from any other standpoint, the *St. James's Christmas Annual* would appear equally silly. The story is of the "poor but pious" type.—By our experience of the depressing effect of *Judy's Crackers and Kisses*, we are convinced of the possibility of the to us hitherto doubtful fact that Henry I., after a certain event, "never smiled again."—*Belgravia* is among the readable Christmas Annuals. Two stories, "The Confiscated Weeds," by James Payn, and "Carmagnole; or, the Wickedest Woman in France," by George Augustus Sala, are particularly good, and gain greater prominence from the general commonplaceness of the rest.—In *When the Ship comes Home (All the Year Round Office)*, it does not clearly appear from the story which ship is meant, or what object was to be gained by its coming home at all. Apart from this, the story, the interest of which turns on proving the innocence of a convicted forger, is well-told and readable.—*Shadows on the Snow (Tinsley)* is a feeble imitation of Dickens. The number of private interviews engaged in by the host, hostess, and others, must have been very embarrassing to the guests, unless their faculties were fully occupied with the study and practice of gastronomic science. The story of "Little Liz," incidentally introduced, is "pretty and pathetic."—*Land A-head (Once a Week)* is the everlastingly recurring story of oppressed inhabitants of Major O'Gorman's "Tight Little Island," who better their fortunes by emigration to the Far West.

THE first chapter and illustration of *The Shadow Witness*, by F. C. Burnand and Arthur A'Beckett, are devoted to the details of a ghastly murder, and the merit of the rest of the story lies in its plot.—*Punch's Pocket Book for 1877* is full of useful and amusing information, and so, for the matter of that, but with a difference, is the *Churchman's Pocket Book*.

The Baby's Opera. A Book of Old Rhymes with New Dresses. By Walter Crane. The Music by the earliest Masters. (Routledge.) This is perhaps the very prettiest book Walter Crane has produced. The title is not altogether happy. In the old days of *Punch*, we remember, there was a real domestic opera, in which all the members and tradespeople of a middle-class family took part. The nursery-scene in that was quite a "Baby's Opera;" but this is a series of fifty-six nursery songs and rhyme-games, with illustrated borders and occasional full-page illustrations. Among so many we miss "See-saw, Marjory Daw," and "Goosey, goosey Gander," but perhaps the list does not profess to be complete. As a mere question of text, we confess that "Dr. Faustus was a good man, he whipt his scholars now and then," grates upon us. Our own childhood was taught to say "Dr. Busby;" and we fancy history in this case is with our nurse of honoured memory. Several of the illustrations are simply charming. That to "I saw three ships come sailing by" in conception, at least, is worthy of one of the great masters of the Renaissance; three large and lovely ladies bear right down upon us standing in three high-prowed

antique ships, and they give ocular proof, in the words of the rhyme, that—

"One can whistle, and one can sing,
The other play on the violin;
Such joy there is at my wedding,
On New-Year's Day in the morning."

We cordially recommend this charming book to all children, young or old.

NOTES AND NEWS.

WE understand that a volume of national poetry, under the title of *Lyra Hibernica Sacra*, is in course of preparation by the Rev. Dr. W. MacIlwaine, Incumbent of St. George's, Belfast, and that already a goodly number of living authors have promised their assistance. The names of the Archbishop of Dublin, the Bishop of Derry and Mrs. Alexander, Samuel Ferguson, Q.C., and Prof. Armstrong, of Cork, are mentioned among others. The field of Irish sacred poetry has yet to be thoroughly explored, and we cannot but wish the editor all success in his undertaking. The publishers will be an Irish firm, probably Messrs. Marcus Ward and Co.

In the *Leicester Chronicle* of December 9, Mr. James Thompson offers suggestions, supported by local knowledge, in identification of the stages of Mary Stuart's journey from Burton to Fotheringhay, as given in Bourgoing's Journal. The Earl of Huntingdon's castle of Hatz he fixes not at Hill Hall, but at Ashby-de-la-Zouch. Following Mr. Chapman in *Notes and Queries*, he identifies Renester with Leicester, and he suggests with great probability that the "logis d'un gentilhomme nommé Mr. Roger Svith (?) au hallage de Hestymshire en Rutland" is Withcote, which was in reality the house of a Mr. Roger Smith, and which stands on the boundary between Leicestershire and Rutland. Collunawston which follows is clearly Collyweston. Mr. Thompson concludes by saying that in showing where these places are he has given "to Dr. Bourgoing's MS. an authority it had previously not possessed."

WE understand that Messrs. Macmillan and Co. have in the press, and will publish early next spring, in two crown 8vo. volumes, entitled *Commentaries on the Liberty of the Subject and the Laws of England relating to the Security of the Person*, by Mr. James Paterson, M.A., sometime Commissioner of Fisheries, and author of various legal works. In analysing the celebrated phrase "Liberty of the Subject," the author arrives at a new definition, and also at a new division of the law, and proceeding systematically he gives an exhaustive and complete exposition of the law as to the security of the person, showing how the law of England, as at present developed, protects at every point the personal freedom of man, and how far under that law the body is allowed to be punished or interfered with, whether for debt or crime or any other cause. The new arrangement, taking the "Liberty of the Subject" as the keynote, and profiting by the advance of ideas since Blackstone wrote a hundred years ago, admits of entire freshness of treatment; and while accuracy of detail is preserved for the lawyer and the student, the author seeks to make his account of the laws under which we live especially readable by all persons engaged in public affairs as well as by foreigners.

THE Rev. J. M. Capes has in preparation an *Essay on the Growth of the Musical Scale and of Modern Harmony*, in which he will show, as he believes, for the first time, "that both the one and the other are the natural development of the musical idea in the collective consciousness of musicians of successive ages, under the irresistible influence of the facts of atmospheric vibration." It is dedicated to Dr. Stainer.

In a paper on "Provincial Bibliography" read before the Manchester Library Club, Mr. W. E. A. Axon announced that at the suggestion of the

President the Council of the Club had decided to attempt the compilation of an annual bibliography which should record the titles of all books and pamphlets issued in the two counties of Lancashire and Cheshire. In this list they would endeavour to give each year references to the investigations of archaeologists and *savants* relating to this district, to the work of local societies, and to the books issued for private circulation, as well as the titles of all books and pamphlets that issue from the printing presses of the two counties.

THE widow of Dr. Gray, of the British Museum, died on the 9th instant, at the advanced age of ninety years. Mrs. Gray will be long remembered by a large circle of scientific and literary men, at home and abroad, not only as the lady who for a long series of years so cordially welcomed all who visited a hospitable house in the British Museum, but as one who, while heartily entering into her husband's pursuits, laboured independently and with great industry to advance science. She compiled a monograph on molluscous animals, which was published in five volumes, and she etched some thousands of plates with her own hand, and so rendered an inestimable service to students of conchology. Mrs. Gray was also an ardent collector of marine algae, and took pleasure in distributing collections, made and arranged by herself, with the object of encouraging a taste for this line of study. Her own set of algae, which is extensive, is presented, according to her wish, to the Museum of the University of Cambridge. The greater part of the Cuming collection of shells, preserved in the Zoological Department of the British Museum, was arranged and mounted by Mrs. Gray, as a labour of love, during her hours of leisure.

DR. GEORG BRANDES, the Danish critic, who is generally esteemed, and especially in Germany, as being one of the greatest aesthetic authorities now living, has been lecturing, with great success, before the Swedish University of Upsala. We learn, however, that a different reception has awaited him in Norway. The University of Christiania hastened to refuse the illustrious visitor a hearing in any of its lecture-rooms. This discourtesy will amuse the rest of Europe, but it must be mortifying for intelligent Norwegians.

THE second volume of *Easy Selections from Xenophon* (Clarendon Press Series), adapted for beginners, from the *Anabasis*, with Vocabulary and Notes by Messrs. J. Surtees Phillpotts and C. S. Jerram, will be published by Messrs. Macmillan and Co. early in the coming year.

ON the 5th inst., Messrs. Puttick and Simpson sold a collection of ecclesiastical and monastic histories, with several specimens of early typography, formerly in the library of Kenelm H. Digby, author of the *Broad Stone of Honour*. The prices obtained were generally low. *An Almanacke for XV Yeres*, imprinted in London by me Wynkyn de Worde, black letter, sold for 11l.; *Horae Beatae Mariae Virginis*, printed on vellum by Hardouyn of Paris, 10 gs.; *La tres elegante delieieuse Hystoire du Roy Perceforest, Roy de la Grant Bretagne*, black letter, Paris, 1531-2, 22l.; *Jacobus de Theramo, Le Proces de Belial a l'encontre de Jhesus*, black letter, 10 gs.; *Thoisson d'Or*, black letter, Troyes, 1530, 6l. 15s.; *Goussanevart, Martyrologie des Chevaliers de St. Jean de Hierusalem dits de Malte*, Paris, 1643, 5l. 7s. 6d.; *Roderic O'Flaherty, Ogygia, sive Rerum Hibernicarum Chronologia*, 4 gs.; *T. N. Philadelpho, De Rebus Catholicorum in Hibernia*, Cologne, 1617, 2l. 4s.; *Bibliotheca Cluniacensis*, Paris, 1614, 1l. 17s.; *Raderi, Bavaria Sancta et Bavaria Pia*, 1l. 11s.; *Sancti Victoris Opera omnia*, Rothomagi, 1643, 1l. 18s.; *Gattula, Erasmi, Historia Abbatie Cassinensis*, Venice, 1533, 1l. 16s.; *S. Augustini Opera*, Venice, 1729, 3l.; *Catalani, Sacrae Ceremoniae*, 1l. 10s., and *Rituale Romanum*, 1l. 11s.; *Martene and Durand, Thesaurus novus Anecdotorum*, 2 gs.; *Theiner,*

Codex diplomaticus domini temporalis S. Sedis, Romae, Typis Vaticanis, 1861, 2l. 3s.; Martin and Cahier, Vitraux peints de St. Etienne de Bourges, 18l.; Milton's Paradise Lost, Baskerville's edition, 6l. 17s. 6d.; Saxton's (Christopher), Maps of England and Wales, the first set of county maps ever engraved, coloured with portrait of Queen Elizabeth, and bound up with it; The famous West Indian Voyage made by the English Fleet of 23 Shippes and Barkes, 1585-6, 30l.

A NEW journal devoted to the elucidation of the customs, folklore, and mythology of France is to come out in Paris about the 20th of the present month. It is to be called *Mélusine*, the name of the serpent in the mythology of central France, and is to be directed by M. Henri Gaidoz. It will appear twice a month, and will be embellished with engravings, and occasionally with music. The publisher is M. Viaut, of Rue St. André des Arts.

M. HENRI GAIDOUZ is giving this winter a course of lectures at the Ecole des hautes Etudes on Irish Grammar and Philology.

AMONG the muniments of the Corporation of Wells is a curious series of "Convocation Books," containing the acts, &c., of the authorities of the city, under the rule of the Seneschal, by which title the head of the corporation was formerly known. The third volume of this series, referring to affairs between 1553 and 1623, is bound in three vellum leaves of a Romish Service-book, of probably the fourteenth century, containing illuminations and musical notation, elaborately executed. Among the Chamberlain's accounts entered in the volume we meet with such as this: "Item, payde for beare to make ye soldiers drynke, when they came home from mustering at divers tymes, 12s." In July, 1575, ordinances are entered for taking measures to avoid the plague, which had then broken out in Bristol; these, however, were of little use, for the mortality in Wells was great. In 1613 Queen Anne of Denmark came to Wells from Bath, and an account is entered of the pageants displayed before her; the following is an extract:—

"The Third Companie.—The Tanners, Chaundlers, and Butchers; and they presented a carte of olde Virgines, the carte covered with hides and hornes, and the Virgines with their attires made of cow tayles, and braceletts for their necks of hornes, sawed, and hanged about their necks for rich jewells. Their chariott was drawne by men and boyes in oxe skines, and calves skines, and other skines. Saint Clement, their Saint, rode alsoe with his booke, and his frier rode alsoe, who dealt his almes out of his master's bagge, which he carried verie full of greynes verie plentifully. Acteon with his huntsmen."

The whole account of this pageant, as executed by the different trades, is of remarkable interest.

MESSRS. D. APPLETON AND Co. have nearly ready for publication the long-looked-for Autobiography of the Hon. William H. Seward, with a later memoir by his son, Frederick W. Seward, late assistant Secretary of State. The book will be sold by subscription only.

THE authorised *Life of Edwin Forrest*, by the Rev. William R. Alger, is announced as nearly ready by J. B. Lippincott and Co.

SHELDON AND Co. are about to publish a life of General Custer, by Capt. Frederick Whittikar. This book will contain a great many of the late cavalryman's letters home, and a number of fresh anecdotes illustrative of his short and brilliant career.

BRET HARTE's play, *Two Men of Sandy Bar*, has been published in Osgood's Little Classic Series.

THE story of *Helen's Babies*, written in ten days by Mr. John Habburton, to amuse an invalid wife, has already reached an edition of 40,000 copies. The story is very simple, the "babies," who are sketched from life, being its strong point.

THE library of the late Rev. W. Field, Vicar of Godmersham, was sold on Monday last. Mr. Field was well known as a collector, so that considerable interest was felt in the sale, and the prices were somewhat high. Among other books were scarce pamphlets relating to the old families of Sondes, Winchelsea, Knatchbull, and others. Of the rarer volumes were *The Kentish Songster* (1792), which sold for 35s.; *An Historical Account of Cranbrook* (the first book printed at Cranbrook), 2l. 8s.; Kilburne's *Survey of Kent* (1657), 1l. 1s.; Lambarde's *Perambulation* (1576), 14s.; a large paper copy of Lewis's *Thanes*, 4l. 9s.; and Hasted's *Kent*, 12 vols., 5l. 7s. 6d. An autograph catalogue (3 vols.) of Kentish topography, &c., compiled by Mr. Field, reached the sum of 7l.; and a portfolio of maps, views, and portraits of Kentish worthies, secured a lively bidding. Altogether the books were of great interest, and showed what an amount of local and historical lore can be amassed by judicious collection; but there were still volumes wanting to complete the history of a county so rich in architectural and archaeological remains, specially of domestic mediæval work, of which Knole, Hever, Penshurst, and Leeds, are striking examples. Several volumes were secured for the Lambeth Palace Library, and it is believed that the efforts of the librarian towards the formation of a Kentish collection there will be yet further seconded by those interested in the subject.

THE New Shakspeare Society's edition of the Parallel-Texts of the Quarto and Folio of *Henry V.*, which Dr. Brinsley Nicholson's illness obliged him to give up completing, has been most kindly taken in hand by Mr. P. A. Daniel, and is going on quickly. The book will be ready for issue early next year. Mr. Daniel has also undertaken the edition of the thirteen "Doubtful Plays" for Messrs. George Bell and Sons, which had been put into Dr. Nicholson's hands. We are glad to hear that Dr. Nicholson's health has lately improved.

THE biographical interest of Dr. Hueffer's article on Arthur Schopenhauer in the *Fortnightly Review* suffers from the appearance of Miss Zimmer's volume since the essay was written. Among other things which the writer tells is that Schopenhauer was a lover of modern Italian music, more especially Rossini's, a fact which seems to occasion a difficulty on the common supposition of there being a profound affinity between Schopenhauerism and Wagnerism. The essayist almost succeeds, perhaps, in presenting his subject in a barely novel and disagreeable light. The suggestion that Schopenhauer's animosity towards Hegel was due in part to his being too much of the nice gentleman to take kindly to the characteristic boorish manners of the German professorate is at least ingenious. Also the writer shows a certain originality in censuring the pessimist's mother for not "discerning the signs of maturing genius in the morbid symptoms of his boyish arrogance or despondency." Dr. Hueffer confidently speaks of Schopenhauer as "the greatest thinker of the present century;" yet at the close of his article one feels that one must still take this assertion entirely on trust.

MESSRS. HACHETTE are preparing a series of great dictionaries of Modern Geography and of Ancient and Mediæval Geography, by M. Vivien de Saint-Martin; of Pedagogy, by M. Buisson; of Literature, by M. Vapereau; of Comparative Legislation, by the Society of Comparative Legislation. We may add M. Saglio's Dictionary of Antiquities, which is complete only to the end of the letter A.

FOREIGN REVIEWS OF ENGLISH BOOKS.

- GARDINER, S. R. *The Puritan Revolution, &c. Sybel's Hist. Zeitschr.*, xviii., 4.
 PHILLIPS, G. *The Doctrine of Addai the Apostle.* (Trübner.) *Theologische Literaturzeitung*, Dec. 9. By Dr. E. Nestle.
 FREDMAUX' Correspondence. Ed. E. M. Thompson. (Camden Society.) *Sybel's Hist. Zeitschr.*, xviii., 4.
 RUSSELL, Earl. *Recollections, &c. Sybel's Hist. Zeitschr.*, xviii., 4.

SPURGEON, C. H. *Commenting and Commentaries.* (Passmore & Alabaster.) *Theologische Literaturzeitung*, No. 24. By Dr. E. Nestle.
 THOMAS, E. *Records of the Gupta Dynasty.* (Trübner.) *Bollettino Italiano degli Studi Orientali*, October. By A. de Gubernatis.
 WARD, A. W. *History of English Dramatic Literature.* (Macmillan.) *Jenar Literaturzeitung*, Dec. 2. By R. Wülcker.

NOTES OF TRAVEL.

It is understood that the Prince of Wales has accepted the presidency of the British Section of the International Association for the further exploration and the civilisation of Africa, instituted by the late Geographical Conference at Brussels, and that immediate steps will be taken to organise the section for practical work.

DR. PETERMANN has addressed a letter to the President of the Royal Geographical Society on the subject of the Arctic Expedition, from which we extract a few sentences giving the general drift of his authoritative opinions:—

"In previous letters I strongly advocated the selection of the Spitzbergen Seas (the whole wide ocean from East Greenland to Novaya Zemlia) as the best way to the North Pole and into the central Arctic Regions, instead of Smith Sound. Nevertheless, I rejoiced to see a new British Expedition sent forth by whatever route. Now that this expedition has safely returned to your shores, I crave permission to tender my sincere congratulations on all its achievements. I always held the Smith Sound route to be the most difficult of all, but since it was decided that it should be tried by a new expedition, I felt assured that an English expedition would in every case be attended by most important results for geography and all branches of science. There has never been a more important scientific undertaking than the *Challenger* expedition; it marks an era in the survey of our globe, and the natural laws by which it is governed, and, when the commander of that expedition was called to take the *Alert* and *Discovery* to the North Pole, there was perfect certainty that it would be done in a thoroughly complete way for the interests of science. It is this pure interest for scientific progress that cannot be too much commended; whereas formerly Arctic expeditions were sent out for lucre or gain, to find a north-west or north-east passage to lands where gold or spices or other wealth might be found. Let not England grudge these noble undertakings, for if we look around, it will be found that the English nation and the English Government are the only ones in the world that have sent forth an expedition like that of the *Alert* and *Discovery*. It is very seldom that an expedition like this, however successful and lucky, can be said to have finished a task or a subject, for generally new questions and new problems are created by its researches, that require fresh work. Captain Nares' expedition, however, may be said to have finished, as it were, a great portion—say one-third—of the Arctic regions, the scene of noble English exploits for a considerable time back. From Smith Sound to Behring Strait, the region of the Palæarctic Sea, our knowledge is entirely due to British enterprise and perseverance. . . . If Captain Nares' expedition had done nothing else than fully to explode the pernicious views connected with Smith Sound, it would be entitled to the greatest credit. The Smith Sound route had been artificially puffed up, exploration in that direction had attained a 'power of habit,' and the predilection for Smith Sound had become contagious and an incubus on Arctic research. Sent out to attain the Pole by sledges to be drawn by fine plucky seamen along a land of fiction, it required the greatest moral courage to return home sooner than expected, and with results diametrically opposed to fallacious premisses on which the whole plan of the expedition had been founded. Had Capt. Nares, instead of coming home this year, sailed round Cape Farewell and tried the other side of the same land he was directed up, of Greenland, in the wake of Sir Edward Parry's yet unsurpassed brilliant summer trip of 1827, or Capt. David Gray's thirty years' whaling along the shores of East Greenland, I am fully convinced he would have finished the North Pole just as well as that terrific Palæarctic Sea. . . . East Greenland seems of all routes to the North Pole the most advantageous. It is there that the Arctic ice freely drifts away all through the summer, and also all through the winter, as has been

shown by the crew of the sailing vessel *Hansa*. Thus the central area of the Polar region is more or less cleared of its ice, and would, I am fully convinced, by an expedition like that of Capt. Nares, be navigated, the Pole attained, and the whole region as far as Behring Strait explored. . . . It is gratifying to note that Arctic research, so vigorously pursued these last ten years, is earnestly being proceeded with. Already a Swedish and a Dutch expedition are decided on, as I am informed by direct communication from Sweden and Holland. The scheme of Lieut. Weyprecht, to establish eight observatories in the Arctic regions, is also under consideration."

PART XII. of *Petermann's Mittheilungen* for this year is devoted to three papers on the exploration of the Polar regions, on Prof. Nordenskiöld's Voyages of 1876, in which he has proved the navigability of the Siberian seas between Europe and the mouth of the Yenisei, opening up a new trade-route; on the latest journey of the German expedition of Finckh, Brehm and Zeil from Obdorsk to the Kara Sea; and on the British Arctic Expedition, each illustrated by excellent maps. Writing from Hammerfest, on September 18, Prof. Nordenskiöld says:—

"My outward and return voyages through the Matotschkin Scharr, and thence through the whole of the [Kara] sea, were made without hindrance or accident. I look upon the route as now practically opened. Among scientific results and collections I may mention large portions of mammoth remains, bones of musk oxen, a rich collection of subfossil snails from the tundra, remarkable new organisms from the Kara Sea, and the discovery of an island of fifty versts in length in 73° N.; besides much hydrographic work."

THE *Geographical Magazine* for December is mainly occupied with the results of the Arctic Expedition, giving first a capital *résumé* of the sledge-travelling work done by former expeditions, and then a most interesting account of the sledge journeys of the Nares' voyage. An important paper on Hissar and Kulab, by N. Mayef, is translated from the Russian *Geographical Journal*, and there is an account of the progress of the Indian Topographical and Revenue Surveys from 1873 to 1875. A note on the discovery of more relics of Barents is of interest. This summer Mr. Gardiner, in his steam-schooner yacht *Glow-worm*, having secured the services of Captain Carlsen, the famous Norwegian ice-navigator, proceeded along the east coast of Novaia Zemlia, and reached the winter harbour of Barents, where he remained for three days. He succeeded in collecting a number of relics, including a MS., which has not yet been deciphered. The *Glow-worm* arrived safely in England with her treasures, and Lieut. Koolemans Beynen has recently taken them to the Hague, where they will be deposited with other relics of Barents in the Naval Museum.

THE *Cosmos* for November has for its chief paper a description of the visit of Antinori, Beccheri, and Issel to the Abyssinian Coast of the Red Sea and the Bay of Assab in 1870-72. The Reports from the Italian Expedition to East Africa up to the month of July, which we have formerly referred to, are given in full.

SELECTED BOOKS.

General Literature.

- ALBERTI'S (L. B.) *Kleinere kunsttheoretische Schriften*. Hrg. v. H. Jantschek. (Quellenschriften für Kunstgeschichte, xl.) Wien: Braumüller. 6 M.
ARNOLD, Arthur. *Through Persia by Caravan*. Tinsley Brothers.
ENCYCLOPEDIA BRITANNICA, Ninth Edition. Vol. V. Edinburgh: A. & C. Black.

Theology.

- LUTHER'S, M., erste u. älteste Vorlesungen üb. die Psalmen aus den Jahren 1513-1516. Hrg. v. J. K. Seidemann. Dresden: v. Zahn. 18 M.

History.

- BREX, A. 10 Jahre österreichischer Politik, 1861-1870. Leipzig: Brockhaus. 9 M.
FONTES rerum Bernensium. Berns Geschichtsquellen. 2. Bd. Bern: Delp. 20 M.
KRIEG, der in Italien, 1859. 3. Bd. Leipzig: Gerold's Sohn. 12 M.

Physical Science.

- BERGE, H. Beiträge zur Entwicklungsgeschichte v. Bryophyllum calycinum. Zürich: Schmidt. 5 M.
GERVAIS, H., et R. BOULART. Les poissons. T. 2. Poissons de mer. 1^{re} partie. Paris: Rothschild. 45 fr.
GOLDSMITH, S. Beiträge zur Entwicklungsgeschichte der Fibrovassalmassen im Stengel u. in der Hauptwurzel der Dicotyledonen. Zürich: Schmidt. 8 M.
HUNFALVY, P. Ethnographie v. Ungarn. Budapest. 9 M.
PLANTAMOUR, E. Nouvelles études sur le climat de Genève. Basel: Georg. 15 fr.
STEINDACHNER, F. Ichthyologische Beiträge. V. Wien: Gerold's Sohn. 6 M.

GERMAN LITERATURE.

Gotha: Nov. 30, 1876.

A little work has just been published by Joh. Classen (Gotha: Fr. A. Perthes) in commemoration of the hundredth anniversary of the birth of Barthold Georg Niebuhr. From the year 1827 to the year 1831 the author lived in the house of the great historian as tutor to his son; and, therefore, the present sketch, though it has no claim to be regarded in the light of a biography, is especially interesting as being warmly coloured by personal recollection. It increases our wish for a complete life of this remarkable man, more particularly remarkable in the eyes of Germans because of his having combined, in a way they were accustomed to see men in England only do, the life of a man of business with that of a scholar. It would seem that he inherited this union of the scientific and practical mind from his father, Carsten Niebuhr, the renowned Eastern traveller. His wonderful understanding of the social and political organisation of ancient Latium—an understanding which enabled him so to reanimate the shadow of the past that an Italian could say of him that he was the first man who had written the history of Rome as if it had really happened—was no doubt acquired among the free land-tillers of his native Ditmarsch. He passed straight from the university to political life as private secretary to the Danish Minister Schimmelmann, and four years later, after having been some time resident in England, to the Administration of Finance. In 1806 he entered the service of Prussia, when that country was on the brink of her fall, and in his faithful adherence to the sinking vessel of the State, freighted likewise for him with the future of Germany, showed a firmness of character truly Roman. Such a character could not get on in the long run with the Berlin Government; nor was it until he was made ambassador in Rome, and Professor at the newly-founded Universities of Berlin and Bonn, that his position became such as fully to satisfy him. Even as a statesman he displayed the irritability and stubbornness which are the distinguishing qualities of a scholar, and it is as a scholar that his fame will live, not only in the Universities of Berlin and Bonn, but also in the history of the European world of thought.

By the publication of the lesser writings of Karl Lachmann and his follower Moritz Haupt, tribute has lately been paid to two other great German scholars: Lachmann's essays on German philology were edited by Karl Müllenhoff, and those on classical by J. Vahlen (Berlin: G. Reimer). Of the former, one on the original form of the *Nibelungenlied*, written in 1816, and those on the Old High-German accent and versification, *Otfried*, and *Song and Saga* are the most striking: the second volume is devoted chiefly to the Roman lyrical writers. Among the minor works of his younger friend Moritz Haupt, of which two volumes and a half have already been edited by Ulrich von Wilamowitz Möllendorff (Leipzig: S. Hirzel), there is also a fine treatise on the gain which German philology has been to classical; the peculiar merit of both writers being that they united the two sciences, and trod the then untrodden paths of German research with the assurance which a thorough mastery of classical philology could alone have given them. These are the only German questions treated here, but the collection is of peculiar value, for the following reason. The knowledge its author

possessed of Greek, Roman, Romance, and Middle-High-German speech and literature was such as no man had ever before attained, but while labouring unceasingly at the realisation of the vast plans he had naturally formed, he was doomed to see his aims continually receding, and others bearing off and executing one or other portion of the work he had planned: so that, putting aside his critical editions of the German and Roman poets, he has left us no great work wherein to admire his intellect and learning. These lesser writings of his deal with the Greek tragedians and the Roman lyricists, the prose writers as well as the poets; the academical discourses are especially attractive: one, for instance, on Frederic the Great and his relation to the development of German literature, and another in memory of Jacob Grimm.

The directors of the Olympian excavations have conferred a great boon on the lovers of ancient art by issuing good photographs of all the sculptures newly discovered there. Nothing else has appeared in this department worthy of note but a small pamphlet by G. Schuster: *Ueber die erhaltenen Portraits der griechischen Philosophen* (Leipzig: Breitkopf u. Härtel). The author is himself a philosopher, and has therefore no intention of treating the subject historically. The portraits are photographic copies of engravings, casts, and originals, and are accompanied by short and extremely pretty descriptive sketches, especially those of Socrates and Diogenes. His theory respecting the Neapolitan marble bust which Visconti had ascribed to Zeno of Elea sounds extremely plausible. Schuster believes it to be the Founder of the Stoa, chiefly on account of its Semitic character, and he takes occasion to make the very just observation, "Antiquity may also be said to have had its Jews." It would be interesting to compare the positions the Semitic race held in ancient and in modern literature. As regards the grandeur of his views of the universe and his personal dignity, Zeno might well rank with Spinoza, while Lukianos of Samosata would be no unfitting model for the frivolous elegance of the modern *feuilleton* which Heinrich Heine introduced into Germany.

The author will not find everyone agree with his views respecting the busts of Plato. He tries to prove that the bronze head in Naples, now universally called Dionysos, is really a bust of Plato, grounding his argument mainly on the statuette published in 1839, by E. Braun, in the *Annali dell' Istituto*, and the Florentine marble head with the modern inscription. The latter might, I should think, be rejected altogether; as for the statuette, it may represent the philosopher in spite of the Dionysian hair, but whether it is like the bronze bust it is impossible to judge from the photograph before us, and no other argument could be adduced in favour of the latter supposition, so that an authentic portrait of Plato is still wanting. In one respect alone the author may be right in spite of universal contradiction—namely, that the Neapolitan bronze, notwithstanding its marked resemblance to a Dionysos, has certain features which strike one at once as strange in the head of a Greek god, and for that reason the keen eye of Jacob Burckhardt may not have been deceived when he took the bust to be a portrait of some historical personage. We trust that the author's wish will soon be realised—namely, that his work, for which great credit is due to him, may give rise to a more comprehensive archaeological enquiry.

The first part of the eighth volume of Schnaase's *Geschichte der bildenden Künste*, edited by W. Lübke conjointly with O. Eissenmann, is just out (Düsseldorf: T. Buddeus). Friedrich Pecht's *Deutsche Künstler des XIX. Jahrhunderts* furnishes a good deal of useful information about the leading masters of the modern German school. The mode of expression, and the sweeping and, in some cases, very hazardous assertions, frequently remind us of the voluminous author's slipshod

feuilleton style; if, for example, we are to make anything at all of the statement that the idealistic tendency in art is more sympathetic to the North German, the realistic to the South German, nature, we must begin by reversing the order of it. The book is, however, full of charming traits of personal recollection, and gives vivid, if not highly-finished, pictures of our modern artists. The chapters on Cornelius and Anselm Feuerbach are weak; Moritz v. Schwind, on the contrary, is drawn with evident predilection, as also Gottfried Semper, Ludwig Richter, Ernst Rietschel, Ludwig Knaus and Friedrich Preller.

"The sensations we experience on meeting some one again in his old age whom we have known in his youth are of various kinds. The features have become more marked, and the forms have expanded differently from what we should have expected," writes Berthold Auerbach in the preface to his latest work, *Nach dreissig Jahren: neue Dorfgeschichten* (Stuttgart: Cotta). He might have added, "We have changed too, and are grown indifferent to much that used to delight us." Seldom has a poet introduced a new and fresh element of intellectual life into a nation so exactly at the right moment as Auerbach did when he published his first *Dorfgeschichten*, and the whole nation greeted them with a joyful gratitude. But that was thirty years ago, and if we eagerly devour now the first story of his new series, *Des Lörle's Reinhard*, we shall find the remark above quoted from the preface confirmed. It really is as if in this sequel to the *Frau Professorin* the poet had in their recapitulation designedly strengthened the peculiar and somewhat painful features of the former story. That Lörle's husband should, after her death, return full of remorse and tired of life to the village, and immediately become engaged to a young peasant girl, is surely tasteless. Then, too, in the third story, of the two liberated convicts, whose after-life is constantly being threatened by the memory of a past disgrace, the painful features are dwelt upon again and again. The second story, on the contrary, *Der Tolpatsch aus Amerika*, is quite admirable. The "Tolpatsch" himself with his American ways and the unmistakable German nature lurking beneath, the old shoemaker, the aunt, and the sweet little daughter of Mariannelle are characters instinct with freshness and life, and the story is one of the genuine old *Schwarzwälder Dorfgeschichten*.

On the list of forthcoming publications is the fourth volume of Gustav Freytag's *Ahnenn*, published under the title of *Marcus König* (Leipzig: Hirzel), and long and impatiently looked for by his host of admirers.

Among the many pamphlets to which the representations of Richard Wagner's last opera have given birth, a critical study by Gustav Engel, *Das Bühnenfestspiel in Bayreuth: Separat-Abdruck aus der Vossischen Zeitung* (Berlin: Challier), holds a prominent position. The writer dwells chiefly on the question of how far the fantastical figures of the *Rheingold* are suitable for the stage, not merely as regards their external appearance, but also their spiritual nature, and comes to the very just conclusion that there is not one of them who could lay any claim to our sympathy. So, too, in Siegmund and Sieglinde, the lovers in the *Walkyre*, we have two figures brought before us who cannot awaken the highest kind of dramatic interest, because they act entirely without moral judgment or self-consciousness; Brünnhilde, on the contrary, is a grand and noble conception, but Siegfried, again, is neither a dramatic nor a very lovable character, and after drinking the magic potion in the *Götterdämmerung* loses memory and volition, and ceases to be a responsible being altogether. At all events the common characteristic of all these personages, the preponderance of feeling—the *Ethos* always yielding to the *Pathos*—is adapted for musical treatment, and Wagner's more especially, as he has a predilection for the strongest contrasts of agitated with quiet moods, avoids definite and

detached melodies, and gives the orchestra, not the voices, the leading motives. Apart from this ingenious perversion of their natural relation to each other, which is based on the fact that his music has more of the pathetic than the ethic character, the music produces far nobler and more elevating sensations than the words of the drama, and is richer and fuller of meaning than the text would lead us to expect. It is not specifically German, nor has, indeed, the whole undertaking any claim to the appellation of "national," but it represents one of the directions our nation's life has taken, and "the onward road leads not past Wagner, but through him and beyond."

This is somewhat the line of thought adopted by our Berlin critic, who has remained singularly calm and clear-sighted in the midst of the hot strife of parties; his singling out as defects the very qualities the most zealous Wagnerites laud as the merits of the new opera only goes to prove the justice of his verdict.

C. ALDENHOVEN.

BABYLONIAN ANTIQUITIES.

London: Dec. 11, 1876.

The collection of Babylonian antiquities purchased by the late George Smith, for the trustees of the British Museum, furnishes some new and important material for the study of the manners and customs of the Babylonians. During the heavy rains of last wet season the upper surface of one of the numerous *Tells* in the neighbourhood of Hillah was washed away, and the Arabs who at that period of the year search the mounds for antiquities, discovered a series of earthenware jars, resembling water-jars, which on being opened were found to contain tablets. The party or company of Arabs who found these tablets sold them to a Baghdad dealer, who at once communicated with the authorities of the British Museum, and Mr. Smith, who was then about to start for the East, received orders to go to Baghdad and examine the find, and to purchase such objects as were desirable.

The tablets purchased by Mr. Smith are about two thousand in number, and are mostly small contract tablets, containing the memoranda of sales of land, slaves, and other objects, as well as loans of money and mortgages on lands; but their chief importance consists in the fact of each bearing a date, in the month, day, and regnal year of the king in whose reign the transaction took place, thus furnishing a most important series of chronological data.

The tablets, I have stated, were all found in one place, and were arranged in jars; and the reason of this is at once apparent when their subject-matter is examined. In the reign of Nabupalassar there flourished at Babylon an important firm of bankers and financial agents, the head of which bore the name of *Egibi*, and one of the tablets, dated in the month Elul, in the fourteenth year of *Nabu-pal-uzur*, relates to a loan by this man of some money to various persons.

Early in the next reign (Nabuchadnezzar) we find that, *Egibi* having retired on his means or else departed this life, the chief of the firm is a son of his, named *Sula*, whose name appears as party to a large number of transactions; and in the fifteenth year of the reign of Nabuchadnezzar *Sula* appears to have taken his son *Nabu-akhi-iddina* into partnership, as we find the witnesses to a contract in this reign given as *Sula*, son of *Egibi*, (and) his son *Nabu-akhi-iddina*, or, as it is sometimes given, *Sula*, son of *Egibi*, and *Nabu-akhi-iddina*, son of *Sula*. These names appear in the contracts during the reigns of *Evil Merodach* (*Avil Murduk*), *Neriglissar*, and *Nabonidus*, and in the twelfth year of Nabonidus another son of *Sula*, named *Marduk-baladha iskun*, appears in the contracts as a party to the deeds. The tablets in the collection extend over the reigns of Darius,

Cyrus, Cambyse, and will furnish most important material for the regulation of the chronology of this period.

The short time which the collection has been in the Museum has not permitted a very full examination to be made of the contents, but I may mention some curious variations in the spelling of the royal names. Nabonidus is frequently written phonetically, *Nabu-na-h-id*; Nabuchadnezzar also, *Na-bu-ku-du-ur-u-zur*. And among the Persian names the variation is more striking. "Cyrus" appears as *Ku-ra-as*; *Kur-ras*; *Ku-ra-su*; *Ku-w-ra-as*. "Cambyse" is written both as *Kam-bu-zi-ya* and *Kan-bu-zi-ya*. "Darius" also has many variants: we have the ordinary form *Da-ri-ya-vus*, and also *Da-ri-vus*; *Da-a-ri-ya-h-vus*. The variant readings of some of the names of witnesses furnish us with some new phonetic values; and we also have the Babylonian dialectic forms of several Assyrian words given; but these I will notice at some future time.

Besides the contracts and the commercial papers relating to the transactions of the firm of *Egibi*, there are several other important inscriptions—the most important, which is fortunately well-preserved, being a tablet containing a complete calendar of the Babylonian year, accompanied by an explanation of each day as being fortunate or unfortunate for certain events; days of lamentation, of fasting; days for going on journeys by land, and water; days for building, and performing various private and public duties. From its having been found in company with these tablets of the banking firm we may well suppose that the British Museum has thus become possessed of the office almanack of the firm. I hope as soon as I have copied this important document to send you a further communication on its interesting contents. There are also in the collection several mathematical tablets, relating to land measures and values of objects; also several small inscribed tablets, apparently pay-lists and receipts for money.

At the same time at which the Hillah tablets were discovered, a party of Arabs also discovered several early Babylonian antiquities on the mounds of Zerghoul, to the east of the river Hye, in Babylonia. These mounds mark the site of an early Babylonian city named *Zer-gul-la*, and the monuments from here are of a very early date. The antiquities from this site which were purchased by Mr. Smith consist of bricks and cones, used for ornamentation of the walls, inscribed with the legends of a king named *Gu-do-a*. The legends on these monuments read, "To Ninip (Nin-gir-zu) the king, his king Gudea viceroy (patisi) of Zerghulla his temple built."

Two other most valuable relics of this king have been purchased by Mr. Smith during his visit to the East. These are two small bronze statues, of curious workmanship, representing deities. The figures are represented holding long cones, similar to those of terra-cotta; they kneel on one knee, and hold the cone point downwards with both hands; and on the cone is the above inscription of *Gudea*. The figures wear the peculiar conical horned head-dress, similar to that seen on the bulls; they are dressed in long robes reaching to the feet, and confined at the waist by a broad girdle. These statues are most valuable additions to our collections, because, with the exception of a bronze statue of *Anat* bearing an inscription of *Kudur mabug* (*Kudur leomar*), now in the Louvre, they are the only example of early Babylonian bronze art that has been discovered.

The collection thus obtained by Mr. Smith forms a most important addition to our material for the study of both late and early Babylonian history, and it is greatly to be regretted that he to whose wise selection and careful examination we owe its acquisition has not been spared to set forth its value.

W. ST. C. BOSCAWEN.

APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, Dec. 16.—3 P.M. Physical: "An Experimental Contribution to the Theory of the Radiometer," by W. Crookes; "On a Capillary Electrometer," by Prof. Jas. Dewar.
- 3 P.M. Crystal Palace and Saturday Popular Concerts.
- MONDAY, Dec. 18.—5 P.M. London Institution: "Light and the Eye," by Prof. Jas. Dewar.
- 8 P.M. British Architects' Society of Arts: Cantor Lecture. Results of the Treaties of Commerce, and their Relation to the Balance of Trade," by Prof. Leone Levi; "The Growing Preponderance of Imports over Exports in the Trade of this Country," by Stephen Bourne.
- 8 P.M. Civil Engineers' Annual General Meeting.
- WEDNESDAY, Dec. 20.—7 P.M. Meteorological: "On Observations with the Psychrometer," by Dr. R. Rubenson; "Contributions to Hygrometry—the Wet Bulb Thermometer," by W. Marriott; "Visibility," by the Hon. Ralph Abercromby; "Description of a Meteorographic Model," by the late Commodore M. F. Maury.
- 8 P.M. Society of Arts: "The Philadelphia Exhibition," by Prof. Archer.
- 8 P.M. Royal Society of Literature: "On the Curiosities of the English Language," by the Rev. A. J. D. Orsey.
- THURSDAY, Dec. 21.—7 P.M. Numismatic: "On the Statues of Cyzicus and Lampasus," by Barclay V. Head.
- 7 P.M. London Institution: "The Arctic Expedition and its Results," by Clements R. Markham.
- 8 P.M. Linnean: "Morphological Notes on certain Species of *Thunbergia*," by M. M. Hartog; "Ear-bones of Mammalia," by A. H. G. Doran; "On the commercial Cane termed Whangce," by J. R. Jackson; "Butterflies of Malacca," by A. G. Butler.
- FRIDAY, Dec. 22.—8 P.M. Quekett.

SCIENCE.

Science Papers, chiefly Pharmacological and Botanical. By Daniel Hanbury, F.R.S. Edited, with Memoir, by Joseph Ince, F.L.S. (London: Macmillan & Co., 1876.)

WE have in the present volume a reprint of eighty-one contributions communicated to the *Pharmaceutical Journal*, the *Transactions and Journal of the Linnean Society*, and a few other periodicals. The secret of the construction of these papers, says the editor, "is disclosed by the manuscripts he has left behind. In his library were found not only consecutive note-books beautifully written and indexed, but others, each devoted to a special subject. These contained memoranda, personal observations, letters, price-lists, scraps from newspapers, and information drawn from commercial men, books ancient and modern, travellers, men of science, maps, and missionaries. Also notes and enquiries to and from young men who had obtained foreign posts and gone abroad."

Hanbury's success was also further due to the resolute perseverance with which he prosecuted any particular enquiry or research, for, "having set before him one definite line of action, he pursued it to the unwavering exclusion of other influences." Moreover, although there is much in these papers which is founded upon information gathered by the author from correspondence and personal intercourse with men from all parts of the world, they likewise exhibit him as possessed of much originality, comprehensive grasp of his subject, a uniform tendency to converge upon some definite points, and a desire to give a practical bearing to his results.

In the volume before us the scientific papers are not arranged in a chronological order, but in a far more convenient and systematic manner for study and reference—that is, according to the subjects treated of; the only exception being in the case of his communication upon "Turnsole." A complete chronological list is, however, placed towards the end of the book, and it is to be regretted that a list of the papers, in the order in which they are arranged in the volume, together with a reference to the

source from which they were derived, had not been placed in the table of contents.

The papers are of varying degrees of interest, according to the subjects treated of and the importance of the drugs described. Hanbury himself is said to have attached most value to his essay on "Calabrian Manna," to a previous historical note on the same subject, and to his paper on "Pereira Brava." We should certainly place side by side with these as of the first importance his papers on "Storax," "Scammony," "Otto of Rose," "Balsam of Peru," "Kinds of Cardamom," and "Notes on the Chinese Materia Medica." It should be also noticed that the botanical source of Siam Gamboge was first definitely traced by Hanbury, in 1864, to *Garcinia Morella*, Desrous., var. *pedicellata*, and made known in his paper "On the Species of *Garcinia* which affords Gamboge in Siam," also that *Savanilla Rhatany* was traced by him, in 1865, to *Krameria Ixina*, var. *granatensis*, Triana, as seen in his paper "On the Botanical Origin of *Savanilla Rhatany*," and that *Tampico Jalap* was ascertained, in 1869, to be derived from a new species of *Ipomaea*, which was named by Hanbury *Ipomaea simulans*, in his paper "On a Species of *Ipomaea*, affording *Tampico Jalap*," and also that our knowledge of the botanical sources of Kamala, Galangal root, and other drugs, is principally due to the researches of Hanbury, and was first made generally accessible in papers now reprinted. All the papers are illustrated by the beautiful lithographs and wood engravings which were originally executed for that purpose.

Besides the *Science Papers*, we have also in this collection many other papers of a less purely scientific character, such as those on "The Price of Medicines," "Details respecting *Frangipani*," "Chemist's Holiday Jottings in France," "Recollections of a Day's Botanising on the Col de Lautaret," "Some Remarks on the Nomenclature of the *Pharmacopoeia*," "Notes on Prescribing," "Sketch of the Life of the late Jacob Bell," "The late Prof. Guibourt," "Cinchona or Chinchona," "Chondrodendron or Chondrodendron," "The Spices, Groceries, and Wax of a Mediaeval Household, A.D. 1303-10," &c., &c., &c. All these papers testify to the erudition of the author and to the versatility of his powers.

At the beginning of the volume is a Memoir by the editor, and at the end an "Obituary Notice of Daniel Hanbury," by his collaborator in the *Pharmacographia*, Prof. Flückiger of Strassburg. Both these memoirs will well repay an attentive perusal, the first being written by one whose associations from early life, like those of Hanbury himself, were connected with English pharmacy; and the other by the author's friend and fellow-worker, who bears testimony to his European reputation and to the esteem in which he was held on the Continent. Prof. Flückiger's comparison of Hanbury with three other famous workers in pharmacology—Clusius, Pereira, and Guibourt—is peculiarly happy. A beautifully engraved and faithful portrait of the author forms the frontispiece to the volume; and at the conclusion we have a very copious index.

We cannot conclude our notice of *Science*

Papers without a reference to Hanbury's great work entitled *Pharmacographia*, which fortunately for science was published a few months before his lamented death. It may truly be said of this volume that it was the crown of the edifice of which the *Science Papers* form the chief building materials, and that its publication, like that of the great work of Pereira, formed a new era in the progress of pharmacology.

ROBERT BENTLEY.

Beowulf. Edited by Thomas Arnold, M.A. (London: Longmans, 1876.)

IN spite of the large number of editions, commentaries, and translations, that exist of *Beowulf*, there can be no question that a new edition is urgently needed. In the first place there can be no sure foundation for text-criticism till the MS. text has been printed with diplomatic accuracy, line for line as in the MS., so as to show exactly what portions have been damaged by fire and what not. If the text of Thorkelin's two copies were then given for the lost portions, everything would be done that could be done in the way of giving the materials on which the text is to be reconstructed.

But, even if an editor did nothing more than avail himself of the labours of his predecessors and give us an edition embodying the results of their emendations and elucidations in a critical and trustworthy form, we should be grateful to him, although we should consider that he had omitted the most important part of an editor's duty.

It is this humbler programme that Mr. Arnold's edition seems intended to carry out. It contains Introduction, Text, Translation, and Notes, but no Glossary.

The first requisite in editing *Beowulf* is evidently a sound and accurate knowledge of the language. A great deal more is required even for the humblest style of editing, but this is the indispensable foundation. The first question is, then, Does Mr. Arnold show a sound knowledge of Anglo-Saxon? We are compelled to answer, No. In spite of the difficulty of serious blundering in editing a poem of which more than half-a-dozen translations have been published, besides a large mass of commentary, Mr. Arnold has contrived to make some blunders which seem absolutely incompatible with the most elementary rule-of-thumb knowledge of Anglo-Saxon. Mr. Arnold's notes are largely made up of such information as the following: "*beorhte*, an adverb formed from *beorht*, bright;" "*hæbbe*, pres. of *habban*," &c. All this is very true, but somewhat elementary, much as if an editor of Virgil were to make up his critical commentary of such notes as these: "*cano*, pres. 1. sg. of *canere*, to sing," &c. But what are we to say to such notes as these two? "*drugon*, from *drug*, pf. of *dreogan*" (p. 2); "*sprece*. By a singular licence, the pf. sub. *sprece* and pf. ind. *sægdest* are combined in one construction" (p. 29). It may perhaps be urged that *drug* is a misprint for *dreig*, although we do not understand how anyone who knew anything of Anglo-Saxon grammar could possibly allow such an error to stand; but the astounding blunder

of imagining *ðú spræce* not to be the indicative form parallel to *ðú sægdest* seems a deliberate one. Does Mr. Arnold imagine that the Anglo-Saxons conjugated *ic spræc*, *ðú spræcest* in the preterite? On page 5 (l. 52) Mr. Arnold prints *læste* in the text, and repeats this form in the notes, apparently in happy unconsciousness that he or his printer has dropped an *h* before the *l*. In another place (p. 10) we are informed that *gefeah* is the preterite of *gefeahan*, a verb which has hitherto been known only under the form of *gefeohan* or *gefeón*. Again, we are led to infer incidentally from a note (p. 29) that Mr. Arnold considers *wælstowe* to be a nominative case.

Not content with revolutionising our ideas of the elements of Anglo-Saxon grammar, Mr. Arnold has also ventured on the perilous ground of etymology and the comparison of the cognate languages. The soundness of his principles may be inferred from the fact that he connects *atol* with the German *toll*, *ehtan* with *hetzen*, *heoru* with the Greek *ἄop*, *hran* (whale) with the Old Norse *Rán*, and *rinc* with *regin*. He also explains *līdwæge* (cup) as "drink-ways," in apparent ignorance of the fact that the plural of *weg* is *wegas*, and that *wæge* is a perfectly distinct word, meaning "cup."

In the translation, where Mr. Arnold has simply to follow "crib," any very gross blundering is impossible. Yet he translates *wolcnu* (p. 116) by "sky," evidently inferring from the modern "welkin" that *wolcen* (cloud) had the same meaning. A few lines before (l. 1,740) he translates *oferhygda dēl* "mass of . . . pride" instead of "a portion of pride." The want of study and comprehension of the spirit of the poetic language is shown strikingly by his inability to understand the thoroughly characteristic words *dēdhata* (p. 21) and *herebrōga* (p. 34), for which he proposes the unmeaning emendations *dēdhwat* and *herebrego*. The note on the passage "*hé on holme wæs sunde ðe sēnra*" (p. 95) also shows a curious ignorance of the spirit of the old epic poetry.

It would evidently be a superfluous task to follow Mr. Arnold in his attempts at higher criticism. What we have seen is more than enough to convince us that the book itself is useless alike to scholar and student.

HENRY SWEET.

SCIENCE NOTES.

ASTRONOMY.

Meteors.—For the last thirty-five years Herr Schmidt has kept a systematic watch for meteors at all times of the year, and has collected the results into a catalogue which, when published, will occupy 230 pages in quarto. An abstract of the results obtained is given by him in the *Astronomische Nachrichten*, the most important conclusions being with reference to the hourly frequency of meteors observed. After reducing the observers who took part in the work to one standard—which is absolutely necessary, since it appears that while one of the five would observe 117 meteors, another would only notice 69—the hourly frequency is tabulated for different hours of the night, and for different months, and also throughout the July-August period for each day. From these tables it appears that the average number of meteors per hour is ten, and that the maximum frequency occurs about 3 A.M.; also, leaving out of account the two extraordinary No-

vember showers, the maximum of the whole year falls in August (when we pass through the well-known stream of Perseids), and the minimum in February. From January to the beginning of July the hourly number remains at about seven, increases rapidly to twenty in August, falls again in September, and then in the three following months increases to about double the number in the first six months of the year. In July and August there are several well-marked maxima, the hourly number for the whole series of years, on August 10 in particular, rising to eighty at 3 A.M. This number varies greatly in different years, the greatest displays having occurred in 1863 and 1867, in the former of which years 103 meteors were counted during a single hour. Other observers have recorded still larger numbers, but they bear no comparison to those noted in the two November showers, 2,052 meteors having been counted in one hour on November 13, 1866, and 2,777 on November 27, 1872, when we were supposed to have passed through the tail of Biela's comet. In order to get further information on changes in meteor-streams, the meteors which come from definite radiant points, in contradistinction to the sporadic meteors, have been discussed with reference to the number of radiant points above the horizon, and the results support the above conclusions, the meteors coming from each radiant being more frequent in the latter half of the year, and in the early morning hours. The brightness of the individual meteors seems also to increase with their frequency, and this is particularly noticeable in the November stream of Leonids. Herr Schmidt has also noted carefully the colour of meteors, and connected it with the average duration of visibility. As might be expected, the white meteors, for which the combustion is more intense and the velocity probably greater, remain visible for a shorter time than any others—namely, three-quarters of a second—next to them come the yellow and then the red, the green having the longest duration of all—namely, two seconds.

Change of Colour in Stars.—Dr. Klein has for several years remarked a periodical change in the colour of a Ursa Majoris, and his observations have lately been confirmed by Herr Weber, who finds that it changes from yellow to fiery-red in a period of thirty-five days. If these variations are regular the star should appear of a fiery-red about December 19, and it is to be hoped that it will be carefully watched for a week or more before and after this epoch. Unfortunately it is very difficult to get rid of subjective effects in such cases, especially if there is any preconceived idea of the colour to be expected; but with a number of observers there is some prospect of being able to eliminate disturbing causes.

The Effect of Sun-spots on Climate.—In the November number of the *Monthly Notices*, a paper by Prof. Langley on this vexed question is published, in which the author deduces from the observations he has for the last few years been making on the radiation from the umbra and penumbra of a spot, what proportion of the sun's heat would be lost by reason of the increased area of sun-spots at a time of maximum, and what would be the consequent diminution in the mean temperature of our globe from this cause alone. After many difficulties Prof. Langley has succeeded in determining the radiation from the umbra of a spot to be about 54 per cent., or a little more than half, of that from the surrounding photosphere, while that from the penumbra is 80 per cent., or four-fifths. Thus the spots would appear to radiate a very large amount of heat, though by contrast with the photosphere they appear quite black to the eye. Further, the mean spot-area in a year of maximum appears to be, from the observations of Schwabe, Carrington, and De La Rue, about fourteen ten-thousandths of the visible disk, and in a year of minimum somewhat less than one ten-thousandth, while the proportion of

umbra to penumbra is about two to five. From these data it would follow that the greatest admissible direct effect of sun-spots is to diminish the heat we receive from the sun by nearly one-thousandth part. The next question is to find how much of the earth's temperature is due to the sun, and this is a difficult matter, though Prof. Langley is able to fix the limits within which the amount must lie, by considering that the temperature of the earth's surface would certainly fall as low as any which has been observed in the Arctic regions—namely, -56° Centigrade if the sun's heat were altogether withdrawn and could not possibly fall lower than the absolute zero, or -274° Centigrade. Thus, taking the mean temperature of our globe at from $+14^{\circ}$ to $+16^{\circ}$ C., not less than 70° of this is due to the sun, and not more than 290° . It therefore results that the direct effect of sun-spots in a year of maximum would diminish the mean temperature by not less than two-thirtieths, nor more than three-tenths, of a degree centigrade. Prof. Langley, of course, does not here deal with a possible indirect effect, or rather accompaniment, of sun-spots in an increase of the solar activity, which might cause a considerable rise of temperature by virtue of increased radiation from the photosphere.

Recent Spectroscopic Results.—Dr. Huggins has made an important advance by his successful application of photography to the spectra of stars, of which he gives an account in a communication to the Royal Society. Although he has up to the present confined his attention to the bright star Vega, which has a well-marked spectrum, and is therefore specially adapted to the purpose, there can be little question that he will before long obtain good photographs of the spectra of other bright stars, which will add greatly to our knowledge of their constitution by enabling us to examine the invisible part of their spectra in the ultra-violet, besides giving means for more accurate determination of the position of the lines than is ordinarily possible. There is one great advantage which photography has over the human eye—namely, the length of time during which the effect produced by the luminous body accumulates, a circumstance which makes up for the inferior sensitiveness of the photographic film, and it is by taking advantage of this and giving an exposure of several hours that Dr. Huggins has obtained such good results. His photographs of the spectrum of Vega appear to be capable of very accurate measurement, and, independently of their immediate value, which is sufficiently great, will doubtless prove most valuable records of the present physical condition of this star, in case changes of temperature or other causes should in course of time give rise to changes in the breadth of the strong lines in the spectrum, which extend from G to N. In course of time we may hope for most valuable results from the application of photography to variable stars, though, unfortunately, too many of these interesting objects are exceedingly faint.

The spectroscopic results obtained at Greenwich and given in the *Monthly Notices* include observations of the approach or recession of stars in continuation of former results, as well as measures of displacement of lines in the spectrum of Venus due to its approach and recession before and after conjunction, and of the relative shift of spectral lines at the east and west limbs of the sun and Jupiter due to the rotation of those bodies, the object being to verify in cases of undoubted and well-determined motions Doppler's principle of displacement of lines in the spectrum caused by the motion of the body, on which some doubt has been cast by certain physicists. The results in each case were found to agree remarkably with the known motion, though for the observation of the sun's rotation special precautions had to be adopted to guard against the disturbing effect of the solar heat on the slit of the spectroscope, a circumstance which has given

much trouble to former observers and has afforded ground for refusing to accept their results. With a similar object in view, Prof. C. A. Young, in America, has also, quite lately, made spectroscopic determinations of the sun's rotation, using a very fine diffraction grating given to him by Mr. Rutherford, and has obtained a motion slightly exceeding that inferred from observations of sun-spots. From this result he is inclined to conclude that the solar chromosphere is really moving more rapidly than the spots, but the value found at Greenwich, which is in remarkable agreement with the received equatorial velocity, would tend to negative this idea. At any rate, further observations with improved methods would be necessary to establish such a point.

MICROSCOPICAL NOTES.

THE only paper read at the Royal Microscopical Society at its meeting on the 6th inst. was by the Rev. W. H. Dallinger on *Frustulia saxonica*, *Navicula crassinervis* and *N. rhomboides*, which, according to various authorities, he assumed to be one species. The paper was illustrated by exquisite drawings, showing that large and small specimens all exhibited precisely the same system of dots arranged in the same patterns.

THE *Proceedings* of the Royal Society, No. 173, contains a preliminary report by Dr. Gwyn Jeffreys on the "Biological Results of the Cruise of the *Valorous* to Davis Strait in 1875," in which a few microscopical matters are noticed. In lat. 58° 59', long. 34° 13' W., between 200 and 300 miles east of Cape Farewell, floating masses of a pulpy green matter, looking like a sponge, were obtained, and proved to be a diatom named by Prof. Dickie *Synedra Jeffreysii*. This diatom is remarkable for the great quantity of colloid matter in which the frustules are embedded. It was extensively found in the part of the North Atlantic referred to. It has

"frustules greatly elongated, straight, in front view linear, ends subcapitate, no pseudo-nodule, in side view linear rectangular, striae marginal. The total length varies from one-ninth to one-tenth of an inch, the front view has a diameter about one four-thousandth of an inch. The striae are forty to fifty in a thousandth of an inch."

In the same region a curious parasitic mite, only to be detected with a microscope, was found in large numbers feeding on seaweed and spawn. Some globigerina, brought up from a depth of 1,750 fathoms, in Davis Strait, had their segments so compressed that they might have been taken for another species than *G. bulloides*, and an unusual number of polycystina were met with. Among the foraminifera Dr. Carpenter found many objects of interest, including some *rhabdammina*, exhibiting a transition from a triradiate to a single rod form. This is effected by imperfect development of one ray, and very great angular obtuseness in the position of the two others. Before quitting this subject we may remark that the way in which specimens obtained in these national expeditions are kept in a few hands is a matter of just complaint. When abundance of microscopic material, for example, is brought home, how is it that none is ever sent to the Royal Microscopical Society, or to similar societies in the provinces? Is the Royal Society responsible for what becomes of these things?

THE *Proceedings* of the Royal Society, No. 174, contains an important illustrated paper by Dr. P. Martin Duncan on "Some Thalophytes Parasitic within recent Madreporia." Some of these parasites seem referable to *achlya* and *saprolegnia*.

THE vitality of the eggs of that vine-pest the phylloxera, and the difficulties in the way of destroying them, have been investigated by M. Balbiani, and his researches will be found in *Comptes Rendus* for November 20 and 27. The structure of their eggs is peculiar, and adapts them to develop under water or in wet places. First, there is a super-

ficial pellicule, and then three membranes, the exchorion, the chorion, and the vitelline membrane, and, below these, two tunics known as the serous envelope and the amnios, which clothe the embryo. These last are very thin and fragile. They are wanting in eggs in which the development has not commenced, and no longer exist in those containing a well-formed embryo. The other envelopes are found in different eggs of phylloxera, both in those of the aerial and subterranean larvae, of the winged insects and of the sexual ones, but with certain modifications. The superficial pellicule of the subterranean eggs is a sort of varnish exhibiting fine granulations. It is completely insoluble in water, slightly soluble in sulphide of carbon, and easily dissolved in absolute alcohol and concentrated alkaline solutions, pure acetic acid, or sulphuric acid. In the winter-eggs, the chorion, of chitinous material, is traversed by fine canals with exterior orifices, which when seen in front view appear as dark dots surrounded by a clear areole. M. Balbiani says that the porous canalicules of these eggs, which in some insects are highly developed, constitute, so to speak, a pneumatic apparatus for the passage of the air required for the respiration of the embryo. We may also see that a little appendage—in shape of a peduncle—to the posterior pole of the egg, and by which it is fixed to the bark of the plant, is formed by a prolongation of the chorion and exchorion. At the anterior pole these two membranes exhibit a micropyle in the middle of a little circular depression, the trace of the insertion of the cord which fastened the egg to the germinal chamber. In newly-laid eggs it is not uncommon to see filiform spermatozooids attached to this opening, but this is not the case with eggs that are fertile without coupling, and in which the micropyle is soon obliterated. An adaptation to aquatic conditions is possessed by all the phylloxera eggs. They can all be hatched under water, and in air that is dry they perish. The young ones born under water can continue to live in that fluid, but their powers of vital resistance depend much upon temperature. Eggs which have not advanced to the formation of an embryo develop very well if placed under water, but if they have proceeded some way in an aerial development the water often kills them. There is a similar difference with regard to the insect; those born in water can live in it for ten or fifteen days after hatching, while those born in air perish under water in from twelve to forty-eight hours. These facts arise from the different states of the membranes of the eggs and of the bodies of the insects, which in defect of gills can breathe, like many aquatic arthropods, through their skin.

A VERY curious account of the habits of mites of the genus *Ixodes* is given by M. Mégnin in *Comptes Rendus*, Nov. 20. The females of these well-known pests of dogs and other animals stick their barbed rostra into their prey and suck their blood, growing from a very small size to rounded masses like big peas. Sometimes M. Mégnin found little males attached to the females in copulation, and he was fortunate enough to obtain from an ox of African origin a large female ready to lay eggs. These were deposited on May 22 and onwards till June 23, and amounted in all to 1,200. Between July 25 and August 9 these were hatched, and during the process the gradual formation of the internal organs was observed, including the stomach with its symmetrical caeca enveloping and containing part of the vitellus which served for the nourishment of the embryos during their development. During three months for which he kept these larvae they would not take any sort of food. Some changed into males, some into females; the former seeking for females and perishing after fecundating them without taking in any nourishment, which, indeed, was impossible, as their rostra were transformed into accessory coupling organs. The females, after fecundation, fix themselves upon animals, and absorb an enormous

quantity of blood, which multiplies their dimensions tenfold, and serves, not only to feed their numerous progeny in their early stages, and themselves for the greater part of their lives, but all their male offspring for their entire existence.

MEETINGS OF SOCIETIES.

MUSICAL ASSOCIATION.—(Monday, December 4.)

JOHN HULLAH, Esq., in the Chair. Mr. Cummings read a paper on Purcell. Purcell's family was musical for four generations. The allusion in Pepys' Diary, which is said in one of Lord Braybrooke's notes to be to Purcell (February 21, 1659), was certainly not so, as Purcell was only a year old at the time; it must have been either to his uncle, Thomas, or his father, Henry, both of whom were musicians. A short account of Purcell's life was given; and certain stories about his dissipated habits, and the circumstances of his death, were examined and rejected. The portrait exhibited was known to be authentic, having passed through the hands of Purcell's son and grandson, and then been presented to the Royal Society of Musicians by Mr. Redmond Simpson, a member of that body. Purcell's works were voluminous; he wrote 47 operas, 28 odes, and 202 fugitive pieces, vocal and instrumental. He died at the age of thirty-seven. It is nearly certain that the music commonly known as Locke's Music to *Macbeth* is by Purcell. He was original both in melody and harmony; in the latter point his music is full of anticipations of the music of Schumann and Beethoven. Stress was laid on the desirability of publishing the MSS. that exist, before they become lost. After a few words from the Chairman, Prof. G. Macfarren said that much was owing to Mr. Cummings in this matter, not only for his own investigations, but as the founder of the Purcell Society for the publication of these works. Prof. Macfarren did not agree that Purcell was the originator of English melody, as the old English songs would bear comparison in this respect with any national music; but his harmony was wonderful. His great novelty, however, was the excellence of his musical declamation; and this was the more wonderful on account of the strong prejudice started by Dryden against singing in drama. Mr. Cummings performed his illustrations himself—a few selected passages of Purcell's works. A vote of thanks was passed to Mr. Cummings for his paper.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, December 5.)

S. BIRCH, Esq., LL.D., President, in the Chair. The following papers were read:—"On some recent Discoveries at Aboos-Simbel," by Miss Amelia B. Edwards.—"On the Babylonian Cylinders discovered by General di Cesnola in the Treasury of Kurium," by the Rev. A. H. Sayce, M.A. The writer, after describing these three cylinders, came to the conclusion that of the three inscribed Babylonian cylinders found by General di Cesnola in the temple-treasure of Kurium, the oldest was the smallest, of haematite, which belonged to the early Accadian period. The next oldest was a larger one, also of haematite, which was referred to the Semitic epoch and the sixteenth century B.C. It gave evidence of the deification of the Chaldean kings. The largest cylinder, of rock-crystal, was a spurious antique, Mr. Sayce believed, of the time of Nebuchadnezzar, or a little later. The legend was written in Accadian, like a modern inscription in Latin, but mistakes occurred in it. Two sphinxes engraved upon the cylinder showed Egyptian influence.—"Notes on Assyrian History," by W. St. Chad Boscawen.—"On an Aramean Seal," by Lieut.-Col. W. F. Prideaux. This seal is formed of very pale blue chalcedony; it is of a conoidal shape, and about one inch in height. The upright side of the stone forming the seal represents a four-winged monster of Babylonian type, apparently with the face of a man and the body of a bull, rearing on its hind legs; its head is surmounted by an ibex horn, in front of which is a crescent; before the lower part of the body is the ank cross, or *crux ansata*, the Egyptian symbol of life. On the base of the conoid or the seal proper is an inscription in Phoenician characters of high antiquity, surmounted by a border, the translation of the same being, apparently, "Belonging to Bakkashath bath Abel-Yrkh," this last word being the Sabæan name of a Chaldean Lunar Deity Sin.

ZOOLOGICAL SOCIETY OF LONDON.—(Tuesday, Dec. 5.)

DR. E. HAMILTON, V.P., in the Chair. The Secretary read a report on the additions that had been made to the Society's Menagerie during the month of November, and called particular attention to four Brazilian Cormorants (*Phalacrocorax brasiliensis*), purchased, and a Hooded Crane (*Grus monachus*), received on deposit.—A letter was read from Count T. Salvadori, announcing that a new species of Paradise-bird of the genus *Drepanornis*, had been discovered near the most inland point of Geelvink Bay, New Guinea.—A communication was read from Mr. Andrew Anderson, containing some corrections of and additions to previous papers on the "Raptorial Birds of North Western India."—Mr. Francis Day read a paper on the Fishes collected by the Yarkand Mission, in 1873, to which the late Dr. Stoliczka was attached as naturalist. The paper gave an outline sketch of the Freshwater Fishes of Hindustan, Afghanistan, Western Turkestan, Yarkand, Tibet, and Cashmere. The author showed that the principal Fishes of Yarkand belong to a local group of Carps, termed "Hill Barbels, or *Schizothoracinae*," by McClelland; that this group is almost restricted to cold and elevated regions, spreading to the most eastern portion of Western Turkestan, Afghanistan and along the slopes of the Himalayas to China; and that these forms are entirely distinct from the Carps of the plains to the south of the Himalayas.—A communication was read from Mr. Martin Jacoby, giving the descriptions of new genera and species of Phytophagous Coleoptera.—A communication was read from Dr. A. Günther, F.R.S., containing the description of a new species of Lizard from Asia Minor, which he proposed to name *Zootoca Danfordi* after Mr. C. G. Danford, its discoverer.—Dr. Günther communicated a paper by Mr. W. Ferguson, of Colombo, containing the description of a new species of snake of the genus *Aspidura* from Ceylon, for which the name of *A. Guentheri* was proposed.

SOCIETY OF ANTIQUARIES.—(Thursday, December 7.)

FREDERICK OUVRY, Esq., President, in the Chair. Mr. J. C. Robinson exhibited a wooden mould for the making of ornamental candles of the time of James I., and a mould from Nuremberg for stamping cakes with an *Agnus Dei*. Mr. C. Brett exhibited a fragment of a twisted gold torc and a silver coin of Alexander the Great, both found at Canterbury, and a small gold arm-ring from Ireland. Dr. Johnson, of Shrewsbury, sent an account of some objects discovered during excavations for the foundations of a new post-office in that town. These include glass and porcelain bottles; a Dutch drinking-cup; tiles, one of which is stamped with a fish; a shoe of the sixteenth century; horns of oxen, red and fallow deer and roebuck; tusks of wild boars, and bones. Mr. Everard Green exhibited a rubbing of a brass to the memory of Joan Harvey, mother of the discoverer of the circulation of the blood, in the church of Saints Mary and Eynsworth, Folkestone. The Rev. J. Beck exhibited some flint implements from Denmark; and Mr. E. P. Shirley, some from Heath Farm, in Warwickshire.

CHEMICAL SOCIETY.—(Thursday, December 7.)

DR. J. H. GLADSTONE, F.R.S., Vice-President, in the Chair. After the usual business of the Society, Prof. A. H. Church read a paper on "Colein," the red-colouring matter existing in the leaves and stems of the *Coleus Verschaffellii*. It is prepared from the stems, and when pure is an amorphous substance of a brilliant crimson colour, unalterable by exposure to light or by the action of dilute acids; alkalies, however, alter it rapidly. Its alcoholic solution, when freshly prepared, is of a bright red colour, but, in common with that of some other red-colouring matters, it rapidly fades until it becomes almost colourless. This is due to a combination of the colein with the alcohol, the red colour being immediately restored on the addition of a little acid.—Dr. Otto Witt then made a short verbal communication on "Phenylenediamine," obtained from dinitrobenzene by the action of reducing agents, after which the Secretary read a paper by Mr. J. B. Hannay on "Calcium Sulphate," describing some double salts and some of the hydrates.—The last paper was "Additional Notes on Potassium Triiodide," by Mr. G. S. Johnson, giving the specific gravity and atomic volume of the substance.—The

meeting was then adjourned until Thursday, the 21st, for which "A Further Study of Fluid Cavities," by Prof. W. N. Hartley, is announced.

LINNEAN SOCIETY.—(Thursday, December 7.)

G. BENTHAM, Esq., Vice-President, in the Chair. The botanical papers read were "New British Lichens," by the Rev. W. A. Leighton, and "A General Systematic Arrangement of the Iridaceae (the Iris family)," by J. G. Baker, of Kew. The latter highly important though somewhat technical contribution the author summarised, illustrating his remarks by specimens of the plants. Nearly all the Iridaceae inhabit temperate regions, and may be grown successfully in the open air in this country. Some are among our most familiar garden-flowers—for instance, the crocus, the iris, and the gladiolus. Altogether about 700 species and sixty-five genera are now recognised. Quite half a century ago Mr. Gawler (better known as Ker) published a synopsis and list of the genera and species; and, although others have since studied the group, much has been left undone. As regards their distribution, 312 genera are found at the Cape, ninety-four in Europe and North Africa, eighty-nine in temperate Asia, eighty-two in tropical America, fifty-six in tropical Africa, thirty-four in South America, thirty-one in Australia, twenty-five in temperate North America, and only one in Polynesia. Three primary divisions are adopted by Mr. Baker in the present classification—1. Ixiaceae; 2. Irideae; and 3. Gladioleae; the above-mentioned garden-plants serving as types, and the perianth being the main character of their separation. Four subsidiary divisions are again instituted—viz., bulbous, with free or united stamens, and those wanting bulbs, with free or united stamens. They are a very natural group as a whole, only one genus, *Campynema*, bearing doubtful characters.—Dr. Francis Day read a paper "On the Geographical Distribution of the Fresh-Water Fishes of India." He states that out of nine families of spiny-rayed fish (Acanthopterygians) only two are likewise found in the African region; but one of these is in Madagascar, therefore doubtfully African, the other is also found in the Malay Archipelago, which possesses representatives of eight out of nine families. The fresh-water fishes of Ceylon, the Andamans and Nicobars, he believes, are strictly Indian, while, as these fishes cannot be spread except by line of fresh-water communication, it thus appears highly probable that these islands were at one time connected with the Continent of India. Moreover, certain forms exist in Malabar which are absent from the rest of India, but reappear in the region of Chittagong or Siam. The evidence derived from his data shows that the fauna of Hindostan preponderates towards the Malayan, and not African, region, as many aver.—Mr. Christy exhibited and made remarks on specimens of the so-called Black Coral (*Antipathes*) from the Philippines.—Thirteen new Fellows were balloted for, and duly elected.

NEW SHAKSPEARE SOCIETY.—(Friday, December 8.)

F. J. FURNIVALL, Esq., Director, in the Chair. The first paper was by Mr. H. B. Wheatley, on Ben Jonson's *Every Man in his Humour*. Mr. Wheatley gave an account of the alterations made in the Quarto of the play by the second edition in the Folio. He showed that these changes were only in names, scenes, and lines—though with large and judicious cuttings-out in the last act—but did not affect the scheme and motives of the play. He contended that the first Quarto was not surreptitious, but plainly genuine. Mr. Furnivall, recurring to the point of the date of the Prologue, which Dr. B. Nicholson had originally intended to treat at the meeting, argued that the only lines which could allude to Shakspeare were the "York and Lancaster's long jars" (*Henry VI.*), and "chorus wafts you o'er the seas" (*Henry V.*)—he did not believe in the "storm" and "monsters" referring to *The Tempest*. As the play was produced in 1598, and *Henry V.* not till 1599, either the Prologue was written after the first cast of the play, or it did not allude to *Henry V.* He could not allow that the Prologue, if after 1598, must have mentioned the revision of the play.—Mr. Doggett then proposed to read "by holy" in l. 343 of the *Passionate Pilgrim*, as an exclamation, "by the Holy," like Foxe's "by roode" for "by the roode." Mr. Furnivall proposed to read l. 302, "As

well as Fancy's partial might," taking "might" as a substantive. Lastly, Miss Eleanor Marx read her translation of the Second Part of Prof. Delius' Paper "On Shakspeare's use of Narrative in his Plays." The paper dealt with the English Historical and the Roman Plays, and showed how the poet's skill in employing the narrative element in his dramas improved as he advanced from his first period to his third.

FINE ART.

Studies in English Art. By Frederick Wedmore. (London: R. Bentley & Son, 1876.)

MR. WEDMORE'S volume of *Studies in English Art* contains thirteen short critical biographies of English painters, beginning with Gainsborough and Reynolds, and ending with George Mason and Frederic Walker. The name of Morland stands second on the list, and is followed by those of Wheatley, Stothard, and Flaxman; the Norwich school is represented by Crome and Cotman; and a second phase of English landscape is illustrated by the lives of Girtin, Turner, and De Wint.

Each of these thirteen notices shows signs of having been indeed a "study," an object of interest, of liking, of careful attention. In each instance Mr. Wedmore has been attracted by and has steadily observed the peculiar merits and qualities of the works which he describes. Some of the masters of whom he treats, such as Reynolds and Gainsborough enjoy wide and long-established popularity, while others, like Wheatley, after a period of almost complete oblivion, have become the subjects of a modern revival; a turn in taste, which may be but momentary, has secured for them a small band of admirers, and presents a favourable opportunity for making known the nature of claims to notice which may shortly be again forgotten. The book is addressed, not so much to the specially qualified as to the general public; and the work both of appreciation and analysis is directed mainly to questions of sentiment, of general style, of points of success and failure which can be fully seen and comprehended by the many. It is a volume of criticism which may be called, in short, literary rather than artistic—criticism of the subject-matter rather than of the modes and methods of its exposition. This branch of criticism—literary criticism—of which Diderot was, and perhaps will always remain, the greatest master, and which always lies somewhat under the displeasure of artists, to whom, as has been said, it is not indeed in the first place addressed, has its proper function to fulfil. Let us take, for instance, the work of De Gax: it might possibly be maintained that this clever painter's only original contribution to art consisted in his daring rejection of the usually accepted point of view for the perspective of his pictures, in the intentionally startling way in which he seizes on some object immediately within reach (such as the keys of the violoncello in the picture exhibited by M. Deschamps during the past year), and refers to its scale all the other objects in the scene. This choice for the picture plane of a point of intersection all but at the base of the field of vision, and other kindred questions of practice, can have

but little interest for the public which turns to De Gaz attracted by the experiences of "behind the scenes" which he vividly sets before them. Their interest lies chiefly in the actual drama presented, in the story which might perhaps be as effectively stated in words, in the literary context; the more cultivated will pass a little beyond this, and may enquire concerning the patterning of space and choice of colour, and may be interested in tracing the correspondence of sentiment which exists between choice of subject and choice of means; some, by the constant looking at and handling of fine work, may even have come to recognise for themselves the value of style and the marvels of certain supreme achievements, may have come to know where is the success and where the failure; but, of these last, are they enough to form an audience? Or, again, if we turn to the theory of art, to the side on which this science is carried into the circle of philosophical speculation, we find that the writer is alike cut off from artists and from the general public. He must, therefore, if he is to find readers, select that *point de vue moyen* which Sainte-Beuve considered the only safe road to popular success. While assuring himself that he says no word that professional experience can contradict, he must check the expression of aught that the non-professional public cannot appreciate. The teacher must consent to remain but a step in advance of the learner.

This is the position which Mr. Wedmore has chosen, essaying not so much to destroy old creeds, or arouse a novel enthusiasm, as to deepen the impression which may have been already made on his audience by the works of which he speaks. He endeavours to render the blind admiration intelligent. In each instance he tries to show what is the peculiar character of the qualities which specially distinguish the given work, and in writing of the life of the worker he brings into prominence those points of his character which are expressly related to the manner and choice of his art. This is done with a most commendable discrimination; no attempt is made to catch attention by undue emphasis and exaggeration; the language is always reserved and carefully balanced. There is, perhaps, a slight tendency to give a turn to the style in the direction of that elaborately pretentious simplicity which seems to be a mode of the more recent school of English criticism, and against which it is, indeed, difficult to be sufficiently on guard. But Mr. Wedmore writes of subjects which are so near our own day, and so within the domain of social talk, that this manner is felt to be less manner than it seems when assumed on questions which imply the exercise of scholarly learning; the conversational affectations (if any there are) become piquant rather than unpleasant.

"The omission of certain great names," says Mr. Wedmore in his Preface, "will suggest to the reader that my little book makes no attempt even to sketch completely the development of English art;" and the fact that certain of these conspicuous omissions (as, for instance, Hogarth and Blake) belong to the period embraced by Mr. Wed-

more's *Studies* further shows that, though "those [articles] which have been printed in serials were meant from the beginning to be chapters of a book," that book was not intended to present a complete picture even of the era with which it deals. "Our art," says the author, "is of too late a birth for its development to be orderly, simple, and easy to trace. Its development is from many sources and strangely irregular." This is to some extent true, but not absolutely so, and perhaps Mr. Wedmore loses something both of power and of instructiveness by not looking for the signs of a cohesion which a closer examination might detect, by accepting too unreservedly the popular "spasmodic" theory.

Very little has hitherto been done by competent workers in this field of English art and archaeology. We have detached biographies, the *Lives* of Cunningham, the useful *Dictionary* of Redgrave, and other works of like and varying merit; but has anyone even attempted to trace the line which should connect the exhibitions of to-day with the illuminated MSS. of the past? Until some such attempt has been made we scarcely do well to be content with the theory of "exceptional solutions of continuity." The art activity of England, both throughout the sixteenth century and in years preceding, was far greater than is usually supposed. The Court-painters of Henry VIII. were not all foreign: some at least were undoubtedly Englishmen. Who was Bernard Bush? and what was his work? Does anyone know anything about him? Yet this man, "peintre du roi d'Angleterre," is liberally rewarded in 1532 for the execution of "certains tableaux et autres peintures" by no less honourable a judge than Francis I. of France. The Reformation, it is true, dealt a deadly blow to the interests of English art. Work which was not destroyed was largely exported. Throughout the month of August, 1550, Corrozet mentions that public sales took place on the "Quai de la Mégisserie" of "images, tables d'autels, peintures, et autres ornements d'église qu'on avait apporté, et saurez des églises d'Angleterre." But something, if not much, survived in spite of almost fatal discouragement. Cooper and Dobson succeeded Hilliard and Oliver, and Riley carries us on to Reynolds. Diverse as are the merits and the manners of these men, there are certain points which unite them and proclaim a family unity, as well as others which separate them into groups and distinguish the different periods which they represented. It is true that in characterising the different epochs we cannot point, as in France, to the open organisation of conflicting and successive influences, but their action in England is none the less powerful and general. There are signs which mark, in the main, each period, as there are signs, such as choice of colour, which connect the English painters of to-day with the illuminators of Anglo-Saxon MSS. It is for us to seek or to neglect their guidance.

To make a complete survey of English art in this sense would demand the devotion of many years to wearisome, and not always fruitful, labour. Mr. Wedmore himself may have neither the time nor the inclination for

such a task. But, for whomsoever it may be reserved, its drudgery will be greatly lightened by the concurrence of independent students who work with the conscientiousness and taste shown by the author of these *Studies*.
E. F. S. PATTISON.

THE WATER-COLOUR SOCIETY.

THE "Fifteenth Winter Exhibition of Sketches and Studies by the Members" was opened to the public by this Society on the 4th instant. The display is so far agreeable that the eye ranges with pleasure round the walls—pleasure which hardly, however, reaches the higher level of satisfaction after a more deliberate examination. But at any rate there is a good deal to like, and not much to denounce. It suits our convenience on the present occasion to take the pictures simply according to their place on the walls.

Clarence Whaite, *Fern Harvest, Cumberland*. Mr. Whaite is a painter of refined perceptions in landscape, who comes near to having ideas as well: like other artists of the same class, he is rather too fond of attempting difficulties which it is scarcely in the power of art to conquer; for instance, he is particularly prone to painting rain-bows. There is one in the present picture, covering a large space; and a very respectable one it is, looking luminous enough from the opposite side of the room. Numerous sketches are also contributed by this painter: direct, forcible memoranda for future use, worthy of preservation on their own account as well. J. D. Watson, *Friends in Council*, a mediaeval Jester with his bauble; he addresses it as if he were telling a good story, the action of his hands emphasising the words; painted with much solidity, in a warm rich tone of colouring. North, *Moonlight*, fine, but rather too slaty in the sky; a certain influence from Mr. Alfred Hunt is apparent, besides the very sweet quality of Mr. North's own style. Gilbert, *Free Lances*, a small company of mounted men crossing a shallow ford in a rainy daybreak: a subject quite in the painter's true line, and to which he here does full justice. He contributes also *Convocation of Clergy, a Study for the Picture now in the Royal Academy*, an admirable composition, as many who saw the oil-painting exhibited will remember, and on several grounds a really powerful performance, only a little lowered in calibre by the rather excessive ease with which Sir John Gilbert has worked on this as on all occasions. George Frupp, *Study of a Hillside and Cavern on the Coast of Cornwall*: a good drawing, realising the "common-sense" aspect of a grand natural scene. Shields, *"By faith Abel offered unto God a more excellent sacrifice than Cain"*. This is a chalk-design, by far the most important example in the gallery in point of elevated style and fine-handed draughtsmanship. Abel, a naked figure save for a hide that hangs loosely about him, has been slain beside his altar as he knelt. Still on his knees, he has drooped backward; the *pose* has evidently been very carefully worked out in the artist's mind so as to express the three things needed—worship, the collapse of sudden death, and the protest to Heaven of the righteous blood crying from the ground. An apple, one of the fruits that Cain had unacceptably offered to God, lies on the soil behind Abel's altar. It seems to us that the ram on the altar is rather small; also the hands of Abel, more particularly the right one raised to his brow. However this may be, Mr. Shields here proves—not certainly for the first time, but more conspicuously than with any of his other works of nude form, or of recent years—that he ranks among our artists qualified to treat large subject-matter on a large scale. Basil Bradley, *Feline Affection—Study of Lion and Lionesses born in the Gardens of the Zoological Society of London in 1872*. One of the lionesses is licking the lion's massive head just below the mane; the other snoozes with her chin against his flank. The colour is good and

simple, and the whole thing a genuine piece of observation and portrayal: the legs of the animals, however, strike us as rather weak. By the same artist is *Tired Playmates—a Study of Young Tigers at the Zoological Gardens*—the four terrific beauties lying well packed into their box, with protrusive tails and paws, a very satisfactory work; also *Young Tigers at Play in the Zoological Gardens—a Chalk Study for Drawing of the same Subject*—not less commendable than the others, but losing by the absence of colouring. Brewtnall, *Beaching the Boat*: five mariners working the capstan, and another busied with the boat itself, in a grey afternoon, with greenish sea and brown sands; very successful in tone, and hence in generally appropriate sentiment. Albert Goodwin, *Arab Life in Cairo*: a bazaar with its population in pallid sunlight; there is not much business doing, nor much seeming inclination on the part of the traders to do any that might offer. A certain *Street in Cairo* forms a companion-subject, the careful and natural perspective effect of the whole being perhaps its leading merit. Alfred Fripp, *The Quarry-path*. The foreground lies in broad shadow, the rest in mellow but not glaring sunlight. A sheep-dog is chasing the flock away across a dip in the downs towards the sea-cliffs. A bright and pleasant work, one of the best examples we have lately seen of Mr. Fripp's characteristic gifts, but, as usual, not quite substantial enough. Hale, *Coigach*. This artist is doing really fine work, and promises to be soon one of our most advanced and elevated landscape-painters—not blameably imitative, but influenced no doubt by the style of Mr. Alfred Hunt, a very good master from whom to learn some of the subtler secrets of art. Small as it is, this *Coigach* may well be termed grand—both in the composing of the broad and dignified forms, and in the colour-elements; a windless lake, slate-purple in tint, at the foot of the crags, coppery hard-by, and slaty in the distance, with a greenish-yellow opening of sky to the left. *Low Tide, Sunset*, is a larger work, fully as fine. The hills, swathed in a golden light-mist, are reflected in the moveless shallows of the sea, a space of total calm detached amid the other gently rippled waters. In the leftward foreground the grass is also gold-tinted; some sheep are straggling upon it, close to the sea-margin of broken rocks. The sky has a large amount of varied and enjoyable detail, more remarkable, in total impression, for harmony than for luminousness. Powell, *The Sea Belle*. This is a very noticeable study of light—whiteish, clear, yet visionary; the sky pale blue, spotted with fleecy clouds and vapour-drifts; the sea calm but not stirless, the barques on its surface floating with languid regularity. It is a scene which leads the eye on and on, and brings it to no determinate pause: space is excellently expressed, and the ear of fancy can only catch a faint hush, more soundless than silence. Marsh, *Cinderella*: a bold, solid, broadly simple study, on a considerable scale of size. The much-snubbed kitchen-girl, with her hand up to her cheek, is looking out wistfully just after the departure of her bedizened half-sisters for the ball: she is more heavy-jowled than befits a well-born maiden who, though artificially depressed to the scullery, is soon to figure as the authentic belle of the palatial fête. A landscape by this artist, *Evening*, has a striking and almost majestic fusion of rich dark tone. Down the front stretches a road, with a waggon lumbering along it; a woman is seated on the low roadside wall, and a man is courting her; behind this comes rising ground, topped by trees which show in dusky solemnity against the uniform but delicately-graded yellow light.

This notice does not carry us so much as half through the exhibition: we shall return to it on a future occasion.

W. M. ROSETTI.

ART SALES.

MESSRS. CHRISTIE, MANSON AND WOODS will sell this year the important and varied collection of works of art gathered by the late celebrated Robert Napier, of West Shandon, Dumbartonshire, of which an elaborate *catalogue raisonné* was drawn up, in 1865, by J. C. Robinson, and privately printed for circulation among Mr. Napier's friends.

MESSRS. CHRISTIE, MANSON AND WOODS sold on the 8th inst. another consignment of modern enamels and porcelain received from China. The principal object of attraction was a pair of elephants of white enamel, with trappings and vases of turquoise enamel on their backs, 4ft. 9in. high, which sold for 205*l.*; a pair of large cisterns, with landscapes on white ground and fish on turquoise ground inside, 85*l.*; a tall fluted jar, with dragons on turquoise ground, 25*l.* 10*s.*; a pair of monsters, with birds on their backs, 20*l.*; a clock case, the top surmounted by a bird, 20*l.*; a pair of large pilgrim bottles, with white medallions of birds and black-and-turquoise ground, 48*l.*; a pair of large beakers, with ornament on turquoise ground, 31*l.*; blue-and-white porcelain square vase, with landscape and figures, 33*l.*; a ditto tall bottle, with equestrian figure, 25*l.*; and a blue-and-white beaker, with figures, 15*l.*

Among the Handel relics sold by the same auctioneers on the 24th ult., was a finely embroidered cambric ruffle, which formerly belonged to Handel, and is the same he wears in his portrait by Hudson. It sold for 8*l.*

NOTES AND NEWS.

THE Byron Memorial Committee have now definitely decided to open a second competition for the proposed monument. They announce a public exhibition of the competing designs, to be held on June 1, 1877, upon the same conditions as those which regulated the exhibition recently closed. In regard to the failure of the last competition, we understand that several artists whose names have by some means been made public are not pleased at what they are disposed to regard as an infringement of the terms upon which they consented to become competitors.

M. TISSOT, who will be among the contributors to the new Grosvenor Gallery, has lately completed several very interesting pictures intended for the exhibition. One of these is a large portrait study of a lady placed amid a wilderness of chrysanthemums in bloom. She is stooping down to arrange one of the plants, in such a manner that the face is surrounded by the rich and varied tints of the flowers, whose delicate forms are everywhere precisely rendered. It is a bold experiment in colour that depends for its success upon the faithful realisation of a single effect of light controlling and harmonising the different tints. A second composition is called *The Widower*, in which the father is represented with a child in his arms standing amid the long grass of an orchard in spring time. The sentiment of the picture is rather suggested than expressed by means of a grave and tender arrangement of colour. The light is a spring day, over which the sun has not yet gained full power, and the contrast between the darkly clad figures and the lush green of the grass and foliage is further subdued by the tints of violet iris that spring up in the foreground. M. Tissot is also engaged upon an allegorical picture intended to represent the *Triumph of Will*, but it is as yet too soon to speak of the composition in detail. We may add that among the etchings he is about to publish will be found several plates already exhibited either in the Royal Academy or the Black-and-White Exhibitions.

THE collection of works of art lately brought together by the members of the German Athenaeum presented several features of especial in-

terest, including some original sketches by Horace Vernet and an admirable portrait by Romney, besides a number of studies and pictures contributed by the artist-members of the society.

MR. C. E. HALLÉ has lately finished a very interesting portrait of Lady Lindsay.

IN the course of the important restorations now in progress in the chapel in the Tower some interesting discoveries have been made of the remains of celebrated persons buried within its walls. History does not always supply the precise information needed to identify all the bodies that have been exhumed, but in certain cases, notably in that of Anne Boleyn, it has been possible to fix precisely upon the place of burial.

THE long-talked-of change in the prints selected for public exhibition in the table-cases and on the screens of the King's Library at the British Museum is being gradually effected. The early Italian prints, from the first impressions on niello to the masterpieces of Marc Antonio, the great Dürers, and the magnificent selection from the work of Rembrandt—all of them a part of the munificent bequest of the late Mr. Felix Slade—have already disappeared, and their places are being gradually filled by a collection of historical portraits, as to which we may on another occasion have something to say. The principle admitted by the change of prints on public view is an excellent one, and one which has been more than once advocated in these columns and in those of the *Athenaeum*.

AT a Council Meeting of the Royal Archaeological Institute of Great Britain and Ireland, held in New Burlington Street on the 5th inst., Albert Hartshorne, Esq. (son of the late Rev. Charles Hartshorne), author of *The Recumbent Effigies of Northamptonshire*, and William Brailsford, Esq., were unanimously appointed joint secretaries of that Society.

PROF. LUIGI MALVEGGI, by a process of his own, has lately been restoring a grand fresco of the Semini brothers in Vercelli. He has treated many similar works successfully in Mantua and Milan. But his crowning achievement has been wrought at Monza, where he was invited to try the success of his invention on the famous chapel of Teodolinda, in Monza Cathedral. Two of the most blackened compartments were assigned to him, on which not the faintest traces of painting could be seen. After eight days of patient labour, the whole composition came out, all the figures with their accessories and much ornamental gold work. By this process the original force and colour of the painting is retained, which the progress of time increases rather than diminishes. Signor Malveggi worked in the face of many obstacles; the painting was in parts so smoke-blackened, in parts so impregnated with nitre, which had displayed all the potency of its corrosive action, and in parts considerably damaged by cuts and cracks, that it required all the skill and knowledge of ancient art that he possesses so truly to perfect it as he has done.

WE have received from the publisher, Mrs. Nosedá, a line engraving by Joubert after Greuze. The engraver is an artist of unequal talent, but, as the good side of his talent is shown in this print, its inequality will not distress those who may become possessed of the present work. Greuze himself has thus far little engaged the attention of English amateurs, with one or two notable exceptions; it is, of course, matter of notoriety that in one or two of our English private collections Greuze is represented in an unparalleled fashion—for instance, by this particular picture in Mr. Cholmondeley's possession, and by the whole assemblage in the possession of Lord Dudley. The girl's head before us is one of those upon which the reputation of this facile eighteenth-century painter will undoubtedly rest, and on which, moreover, it may be content to rest. For while the humble interiors of his earlier years

—derived, as it were, from Chardin—and the painful moralities of his latter years may be forgotten without loss, there will always, among amateurs of any wide appreciation, be a place reserved for those heads, half-girlish, half-womanly, and wholly seductive, which Greuze painted in his best time. Quite among the prettiest of these is the picture now engraved from the collection of Mr. Cholmondeley. Without being great, it is sure to be popular, for nothing can be more characteristic. And, moreover, modern line-engraving has rarely reached the success with which the engraver in the present instance has caught the true expression of the original, the softness of modelling, the seductiveness of the face. One may like it or not, according as fashions change, and according as taste in Art leans to the severe or relaxed—to the century of the Van Eycks or the century of Fragonard—but it is an exquisite thing in its way—it is entirely a Greuze.

THE first stone was laid last month of a grand national museum for Amsterdam, in which the collections, hitherto dispersed, of the Trippenhuis, the Van der Hoop Museum, and the Stadthaus, are to be united, to the great convenience of visitors and students. The need of such a museum has long been felt in Holland, and its accomplishment, according to the Amsterdam papers, was so welcome that even private houses were decorated with flags on the occasion of the ceremony of stone-laying. The site of the new building is on one of the quays of the new quarter near the Vondelpark, a foundation which has only recently been won from the water of the old Singelgracht. The building, which is designed to be the largest in Amsterdam, is to be constructed of stone, glass, and iron, in a style that is called Dutch Renaissance. Herr Cuypers is the architect, who is very favourably known already by his restoration of the cathedral at Mainz, and of many private houses and churches in Amsterdam. As a specimen of the difficulties against which builders in Holland have to contend, we may mention that it is stated that 6,000 piles will need to be driven to assure the foundation of the new museum; nevertheless it is hoped that it will be finished in about five years. It will contain, besides large galleries for the reception of masterworks of the old Dutch painters, a library, a cabinet of coins, studios for restoration and copying, and two large covered courts to be used as museums for monumental works and architectural remains, either original or casts.

A REMARKABLE new picture by Prof. von Gebhardt is at present being exhibited at Düsseldorf, and is creating a great sensation among the art-loving public in Germany. The subject chosen by the painter is the well-worn one of the disciples at Emmaus, but Gebhardt has not treated it at all in the conventional or traditional manner of a mediæval altarpiece, into a large painting in the centre, and a smaller one as a lunette, separated by heavy architectural framework. The elaborate framing of this strange work is, indeed, not the least curious thing about it, only, unfortunately, it distracts attention from the striking effect of the painting. In the chief compartment the disciples are seen at the very moment when their Master has disappeared from their sight. One of them, a dark, powerful man, stands up holding out the bread which he was about to break with his Lord, and gazing with incomprehensible amazement at the empty place where a moment before the divine Host had been sitting. The other, an older man, sits quietly with his glance directed above, where Christ is seen in the upper portion of the picture stretching forth two large hands, in the act of blessing, but with a countenance full of grief and compassion for the sins and sorrows of the humanity that He has now for ever cast off. The great fault of this arrangement of the subject is, that the one division of the picture is not clearly connected

with the other. The Christ of the small semi-circular lunette is of the ordinary weak, dismal type, and has none of the glory that might be supposed to be made manifest at such a supreme moment of His existence. The disciples, on the other hand, are conceived with the utmost realistic power, are full of life, movement, and character. When we add to this a noble harmony of colour, a deep poetic feeling, and great skill in execution, it is not surprising that in spite of its many glaring faults this picture exercises a powerful fascination over the mind, and charms even its severest critics into an acknowledgment of the great talent of its painter.

THE STAGE.

THE fire at the Brooklyn Theatre has given rise, naturally, to many reflections on the part of the London papers as to the condition of our own playhouses—their risks of flame, and the dangers to life and limb through the panic that in a crowded house, with small and sometimes half-concealed means of egress, would certainly ensue upon the slightest alarm being given. Many questions have been raised, and little comfort has been given; but one re-assuring correspondent has written to the *Times* to suggest, not that any alteration should be made in the means of exit, but that notices should be posted in every theatre calling upon people to pass out quietly and not to give way to alarm. He adds that few persons know how short a time it takes to empty a London theatre, and he has little doubt that if any accident occurred through fire at all it would be through the obstinacy of some young men who would be desirous of seeing the conflagration. The correspondent is decidedly an optimist; and he omits to tell us, in black and white, the number of minutes it would really take to empty any one of our theatres. Some of our theatres are approached by high flights of steps; others by narrow gas-lit tunnels; others by a descent into the bowels of the earth. The stalls in several theatres are reached by labyrinthine passages only less puzzling than the Maze at Hampton Court. And we are safe in saying that some of the more recently-constructed playhouses are in these respects more dangerous places than any of the older ones. There are London theatres, we admit, where doors not generally used are in existence and are supposed to afford ample means of exit in the event of alarm of fire. But a door not generally used is, in all probability, a door that nobody would think of. If we are to be told that it would be of practical service, we must be told also that there is one servant of the manager whose sole business it is to stand every night in readiness to open it. Again, the Lord Chamberlain did no unnecessary thing when he lately called upon managers not to block up the playhouses with extra chairs, not only to the discomfort of the audience in time of safety, but of additional danger in times of alarm. The managers have been obliged to discontinue that practice, which had been fallen into, doubtless, through thoughtlessness rather than greed. But is it true that at any theatre, regular stalls have since been added, permanently blocking the way which the chairs blocked only temporarily? Or is it true that the arrangement of fixed stalls in at least one or two theatres—whether made before or after the warning of the Lord Chamberlain—is such as to produce exactly that barrier to freedom of egress of which the Lord Chamberlain complained not a moment too soon? We shall be glad if these questions can be answered satisfactorily; but meanwhile we shall venture to say with all respect, that the time has come for a searching examination by the proper official of the means of egress from each theatre in London.

AN immediate change of programme is announced at the Olympic Theatre, from which *No Thoroughfare* is to be withdrawn.

THE Pantomime promised at the Adelphi will be acted by children only, and will be played only at day performances.

LAST Saturday, Mr. Irving received from the graduates and undergraduates of Trinity College, Dublin, an address of congratulation on his performances of Shakspeare. Mr. Irving bade farewell to the Irish public the same evening, in a performance of *Hamlet*, which was witnessed by an audience exceptionally brilliant and influential.

THE benefit of Mr. D. McKay, the acting manager of the Vaudeville—appointed to take place to-day—will be interesting, not only for the variety and excellence of some of the pieces or parts of pieces chosen for performance, but for the opportunity of seeing how far *Our Boys'* run of six hundred nights—the most dangerous trial that can occur to the art of an actor and actress—has affected the members of the Vaudeville company when they come to present themselves in other work.

THE series of readings by Mr. F. C. Burnand at the Westminster Aquarium—the same given by him about three years ago in another part of London—is now about to conclude.

A NEW public reader, of whom rumour said good things were to be expected, gave a reading in St. John's Wood on Tuesday night. Miss Cowen is almost a *débutante*, and has the failings inseparable from a small experience. But she has also a talent sufficiently individual and peculiar for it to be safe to consider her as distinctly promising. She laboured, we thought, under the weight of a somewhat ill-advised selection of passages. There were too few standard things, and of the few that there were she was persuaded to omit one in favour of a piece more immediately fitted, we allow, to tell upon a miscellaneous audience, but also rather tiresomely full of petty surprises and sensations which a good public reader should be able to dispense with. The piece omitted was the *Poor Traveller* of Dickens: a thing which the great master alike of novel writing and of dramatic reading used to read himself as a sort of *lever de rideau* to his stronger scenes. It is a capital test-piece, for the very reason that it is without obvious effectiveness: it is simply a charming piece of quiet and terse narrative; and if Miss Cowen is as intelligent a reader as we take her to be she did unwisely in omitting it. A piece by Mr. Francillon which she read further on is distinctly and legitimately dramatic, and in much of it Miss Cowen displayed her undoubted powers in pathetic acting; but she did not seem to have fully mastered all the intricacies of the scene. The absence of complete execution of her dialogue, so that not *some* words but *every* word shall tell; the occasional monotony; and the deficiency of heartiness in humour, are all that the severest criticism can urge against the reader at present. To the good side of the account may be set that real and rare gift of pathos which we have mentioned already; some instinct of true and significant gesture—shown notably in *The Bridge of Sighs*—and a neat and pointed delivery of scenes of gentle comedy. What pleased us best on the whole was the reading of Thackeray's *Came-Bottomed Chair*—a piece of dainty and pathetic, and also humorous, reverie, to which Miss Cowen did more justice than one often ventures to hope for. She read it with unforced variety, and with a refined understanding of its delicate charm.

THERE is nothing whatever in *L'Ami Fritz* of Messrs. Erckmann-Chatrian—brought out last week at the Théâtre Français—that need have given rise to the polemic which had filled French newspapers for the previous fortnight. *L'Ami Fritz* is a simple idyl, of which the otherwise refinement is relieved a little by that parade of the pleasures of the table which is always so popular on the English stage, but which at the Théâtre Français has also the advantage of novelty. The tale is entirely simple, and it was,

we hear, at first the intention of the management that *L'Ami Fritz* should form but the first half of the evening's entertainment; but as the subject got talked about in the papers, the importance of the piece assumed larger proportions. The characters of David Sichel, a philosophic Jew, of Suzel, the heroine, and of Fritz, a good fellow of five-and-thirty, who is unnecessarily hesitating in his desires to espouse the *ingénue*, are well contrasted; and Got makes an excellent stage figure of the Jew—a character studied as if from the life. The scenery and the appointments—those especially of an Alsatian farmhouse, with its store of pottery, fine linen, and furniture—are admirable; but there is nothing in the piece itself to ensure a very long run; and it is pretty plain that the political friends of MM. Erckmann-Chatrian, grateful for the obtrusive Republicanism of *The Story of the Plébiscite*, have by their talk done the authors a service which is only equalled by that less willing service rendered by the trenchant criticisms of the opposite party.

MUSIC.

"ALCESTIS" AT THE CRYSTAL PALACE.

It was a bold venture on the part of Mr. Henry Gadsby to follow in the steps of Mendelssohn, and attempt a musical illustration of an ancient Greek tragedy. The risk that he ran was twofold. On the one hand, by too close a copy of the style of the music to *Antigone* and *Oedipus*, he might easily lay himself open to the charge of mere servile imitation; while, on the other, the forms which Mendelssohn has adopted are musically so perfect, and dramatically so suitable, that it is not easy to see how they could be, to any considerable extent, deviated from without detriment to the effect of the work. Moreover, Mr. Gadsby almost of necessity challenges a comparison between himself and Mendelssohn; because, with the exception of Eduard Lassen's setting of the choruses to the *Oedipus Rex* (in completion of the musical illustration of Sophocles' trilogy), a work entirely unknown in this country, no other attempt has, so far as I am aware, been made to adapt music to any of the old Greek plays. Under these circumstances, it would have been no discredit to the composer had he failed; it is the more gratifying to record that the first production of *Alceste* at the Crystal Palace on Tuesday last was a complete and well-deserved success.

The tragedy of Euripides is so familiar, at least in the outlines of its story, that any detailed analysis would be superfluous. It has not the attractiveness of the *Antigone*, nor the tragic power of the *Oedipus*; with the exception of the devoted wife, and the jovial Hercules, it is impossible to feel much sympathy with the characters of the drama. Admetus himself is a contemptible coward, who abuses his father in no measured language for not dying in his place, and allows his wife to lay down her life for him without compunction. Calzabigi, the librettist of Gluck's opera of *Alceste*, has with much tact altered this incident, by making the wife volunteer to die for her husband, he not knowing of the sacrifice till it was too late to prevent it. The happy end of the work, Alceste being rescued from the arms of Death by Hercules, entitles the drama to be called a *tragi-comedy* rather than a tragedy.

Mr. Gadsby's music consists of an overture and nine choral and melodramatic numbers. To a certain extent it was of course impossible for the composer to avoid imitating the Mendelssohn forms; because the choruses of Euripides, like those of Sophocles, mostly consist of strophe and antistrophe, and the structure of the poetry necessitated a correspondence in the musical settings of the words. But that Mr. Gadsby should so far have followed his illustrious predecessor is not only no discredit, but is positively commendable, because no other form would have done equal justice to his subject. It is high praise for him that in no

one passage of his work do we find a trace of reminiscence or plagiarism. As in *Antigone* and *Oedipus*, the choruses in *Alceste* are written for a double choir of male voices. There is a large proportion in the work of what may be termed choral dialogue—passages, that is, in which the chorus, mostly in unison, answers the remarks of a single speaker; there is also a considerable amount of melodrama. In this portion of the music the composer has shown a dramatic feeling and a truth of expression which deserve high commendation, while in the more purely lyrical numbers we find a pleasing flow of melody and an artistic treatment which entitles the work to be considered one of the best that its author has yet produced. If he nowhere rises to such a height as that attained by Mendelssohn in the "Hymn to Bacchus" in *Antigone*, or "Thou comest here to the land" in *Oedipus*, Mr. Gadsby, on the other hand, is never dull; and though, as might be expected, some numbers are superior to others, there is not one which fails to interest. The orchestration, too, is excellent, clear, and "well-nourished" (to translate a French idiom), without being overwrought. It would have been easy to overpower the voices, especially as the chorus numbered only about forty; but by the judicious employment of his resources, the composer has skillfully avoided this too common fault. It would take us too far to specify all the noteworthy features of the score; but mention ought certainly to be made of three of the most important choruses, which are particularly good. These are "Immortal bliss be thine," "Yes, liberal house," and "My venturesome foot delights." The melodramatic music accompanying the death of Alceste is also of great excellence. Mr. Gadsby may be warmly congratulated on this, so far as we know, his most ambitious work.

The performance was, as usual at the Crystal Palace, most satisfactory. The part of Alceste, which is by no means one of the most important in the work, was well declaimed and acted by Miss Emily Cross, while the Admetus of Mr. Arthur Matthison was in all respects worthy of praise. The special feature of the acting was, however, the Hercules of Mr. W. Rignold. This is certainly the best "acting part" in the drama: the other characters have little to do but to recite their verses; but Hercules, in the scene with Medon, where he discovers the affliction that has befallen Admetus, has an opportunity for the display of a warm heart beneath a rugged exterior, of which Mr. Rignold availed himself well. The subordinate parts were well filled by Miss Emily Vining (Iole), Mr. J. H. Barnes (Apollo), Mr. Henry Moxon (Thanatos), Mr. Edmund Leathes (Pheres), Mr. Bruton Robins (Medon), and Mr. W. Holman (Chorus Speaker).

The chorus was the same which, under the direction of Mr. W. Gadsby (the composer's father), had previously distinguished itself at the Crystal Palace in *Antigone* and *Oedipus*. The singing was on this occasion again of a high order of excellence, and was the more praiseworthy because the whole of the unfamiliar music was necessarily sung from memory. In no one instance did we notice an entry missed, or a point taken up with indecision. The instrumental portion of the work was played to perfection by the Crystal Palace band; and Mr. Manns conducted the performance with that special care which he always takes in the production of any new composition. EBENEZER PROUT.

Liszt's *Mazeppa*, which was the special novelty of last Saturday's concert at the Crystal Palace, is the same work which was recently played in the composer's transcription as a duet for two pianos, by Mr. Walter Bache and Mrs. Beesley, at St. James's Hall. It was impossible for those who heard it in that form to obtain an adequate idea of the music, as so much depends upon the colouring. It was therefore well that an opportunity should be afforded of hearing the composition as originally designed, and Mr. Manns has

laid musicians under an obligation by bringing it forward on Saturday. It is the sixth of Liszt's "Symphonische Dichtungen," and, like the rest of the series, is strictly "programme music." The composer has selected as his subject for illustration the poem of Victor Hugo, which, together with a German translation, is prefixed to the score. The work is in three movements, the first of which, an *allegro agitato*, depicts the terrible ride of Mazeppa; in the *andante* we see him lying exhausted on the back of the dead steed; while the final *allegro marziale* paints (to quote the programme of Saturday's concert) "glory and greatness achieved through suffering and adversity." Though it is in parts very wild, and by no means readily appreciable, we are disposed to consider *Mazeppa* one of the best of the Symphonie Poems. Like much of Liszt's work, it is at times laboured, diffuse, even eccentric; yet there is a massive grandiose power about the music to which it is difficult to remain insensible. This is especially noticeable in the chief theme of the first movement, and in the final march. The performance of the work, which is of truly extraordinary complexity and difficulty, was a veritable triumph for Mr. Manns and his orchestra; there is probably no other body of performers in the country that could have done even tolerable justice to the music. The remainder of the programme included Bennett's symphony in G minor, Schumann's overture to *Genoveva*, Hiller's piano concerto in F sharp minor, played by Miss Anna Mehlig, and vocal music by Miss Ida Corani and Mr. F. H. Celli. To-day being the anniversary of Beethoven's birth, his Choral Symphony will be given, and Mme. Arabella Goddard will play his concerto in E flat.

THE last Monday Popular Concert before Christmas took place on Monday evening last, when Mr. Chappell afforded his subscribers a genuine treat by bringing forward Schubert's great quintett for strings in C major, Op. 163. This beautiful and most characteristic work is much less frequently heard than it deserves; it is one of the latest and most mature of Schubert's compositions. By the employment of a second violoncello instead of the more usual second viola, the author has imparted a new colouring to the work. The quintett was very finely rendered by Messrs. Straus, Ries, Zerbini, Piatti, and Pezze. We trust that it may shortly be followed by the same composer's still more neglected (and still finer) quartett in G major, Op. 161, which has only once, eight years ago, been heard at these concerts. The pianist on Monday was Miss Anna Mehlig, who played as her solo Schumann's very trying Toccata in C major, and also took part with Messrs. Straus, Zerbini, and Piatti in Brahms's piano quartett in G minor, and with Signor Piatti in Chopin's Introduction and Polonaise for piano and violoncello. Miss Redeker was the vocalist.

A PERFORMANCE of Randegger's *Fridolin* was given on Wednesday evening at Exeter Hall, in aid of the Church Schoolmasters' and Schoolmistresses' Benevolent Institution. The solo parts were sung by Mrs. Osgood and Messrs. Henry Guy, J. L. Wadmore, and Pope; and the chorus and orchestra numbered about 600 performers. The composer conducted.

M. FRANCHINO has made a very successful debut at the Opéra Comique, Paris, as Marie in *La Fille du Régiment*. At the same house Bazin's *Maitre Pathelin* is shortly to be revived.

AN early one-act opera by Hérold, *Les Troqueurs*, which had not been played since its first production in 1819, has been revived with fair success by M. Vientini at the Théâtre Lyrique, Paris.

MME. LUCCA is at present the great musical attraction at Brussels. She has been singing at the Théâtre de la Monnaie in *Les Huguenots*, *La Favorite*, *L'Africaine* and *Faust* with brilliant success.

At the eighth Gewandhaus concert at Leipzig, M^{me}. Schumann was the pianist, playing her husband's concerto in A minor, and solos by Mendelssohn and Chopin. She appears to have completely recovered from the effects of her late illness; and the German musical papers speak of her as being again in the full possession of her powers.

HERR JAUNER, the director of the Opera at Vienna, has issued his programme for 1877. At least three novelties are to be given—Wagner's *Walküre*, Saint-Saëns' *Samson and Dalila*, and Delibes' ballet *Sylvia*.

HERMANN GOETZ, whose opera *Der Widerspänstigen Zähmung* has within the last few years gained him a European reputation, died on the 3rd inst., after a long illness, at Hottingen, near Zürich, in the thirty-sixth year of his age.

In the *Deutsche Rundschau* Louis Ehlert gives us a gracefully written appreciation of Schumann and his school. Of Schumann's early piano compositions he well says:—"Half pen-and-ink, half water-colour sketches, these miniatures have from the former art the charm of the impromptu, from the latter the rapidly fixed colouring. Schumann created this art of musical diminutive poesy." Schumann became the leader of a school, which contains, or has contained, more than one half of living German musicians, just because of his marked individuality. "It is the deviations from the ideal mean in which art-colonies settle themselves." But Schumann's ideal—his Romanticism of moon-light and bosky gloom—no longer answers to the popular. "As we have entered on our summer politically, so we desire also in art after the love-spring of Schumann's music a more positive and a fuller life-sense of our musical blood-circulation."

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